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WITH TABLAT

# HEAVY METAL

## Ballads

788.42
HEAV

GUNS N' ROSES ▪ VAN HALEN ▪ TESLA
LITA FORD ▪ McAULEY-SCHENKER GROUP
VINNIE VINCENT INVASION

# HEAVY METAL *Ballads*

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80 FOLLOW THE NIGHT
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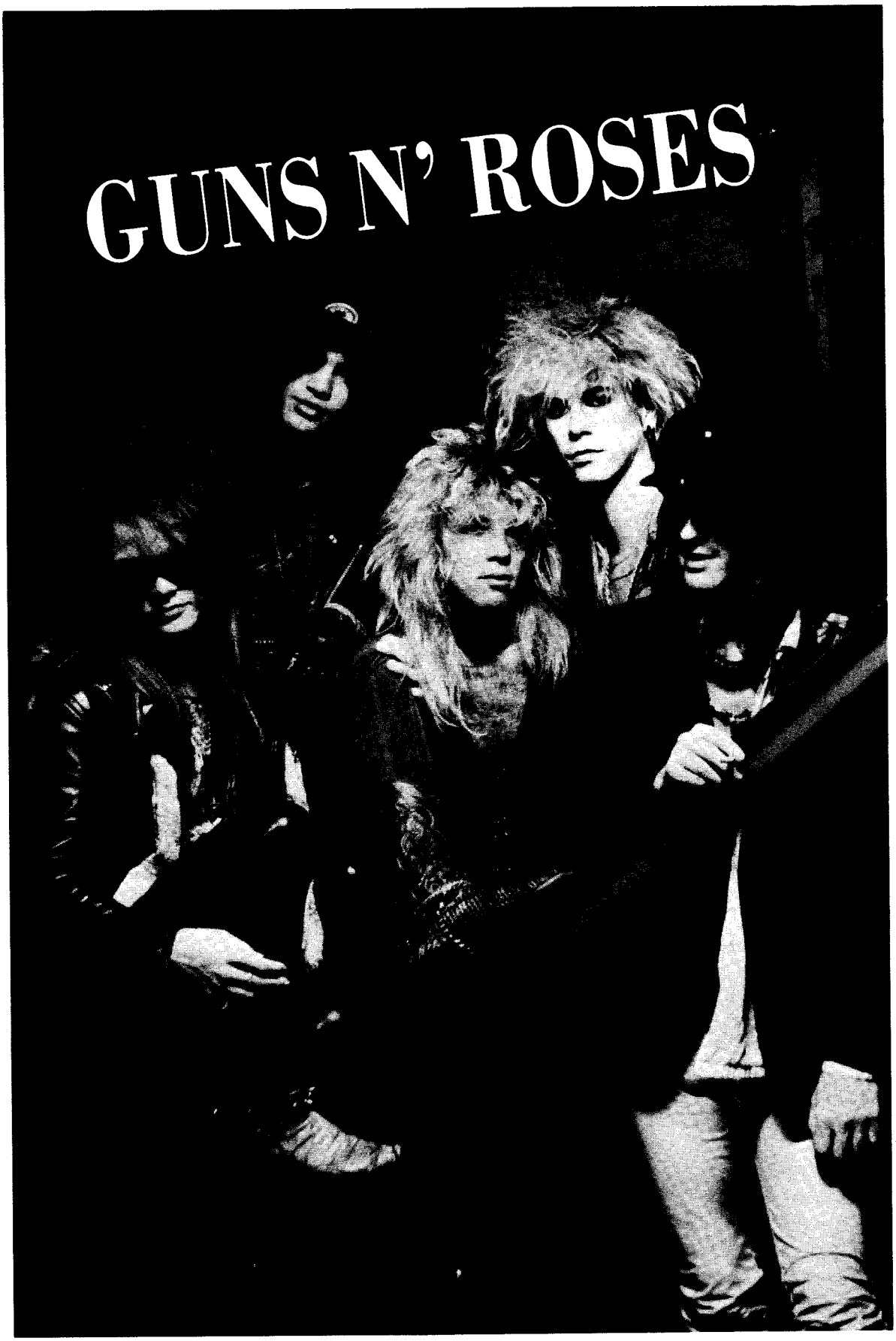
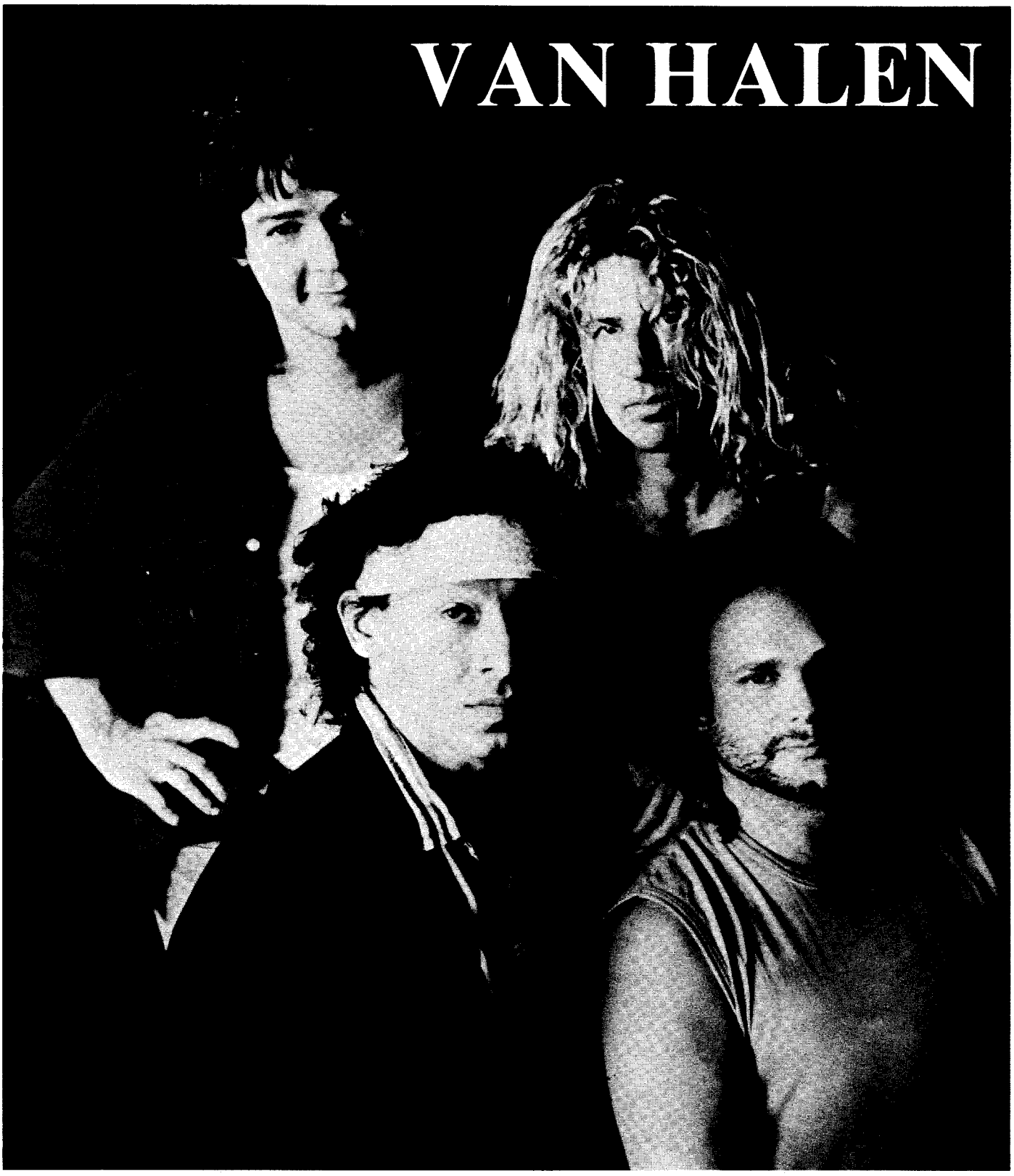



Neil Zlozower




Alberto Tolot

GLEN WEXLER



McAULEY • SCHENKER • GROUP

# TESLA

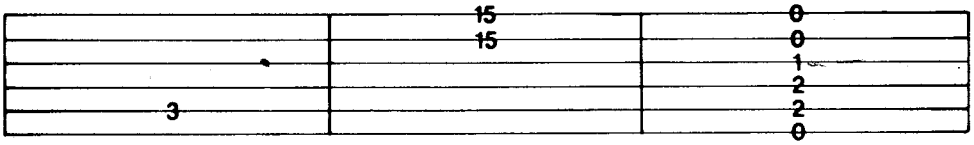
Annamaria DiSanto

# VINNIE VINCENT INVASION

Linda

# TABLATURE EXPLANATION

**TABLATURE** A six-line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:

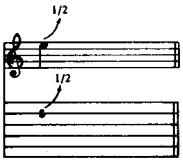



*5th string, 3rd fret*

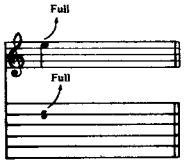
*1st string, 15th fret, 2nd string, 15th fret, played together*

*an open E chord*

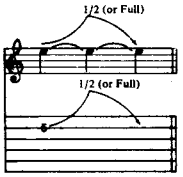
## Definitions for Special Guitar Notation (For both traditional and tablature guitar lines)



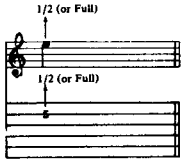

**BEND:** Strike the note and bend up ½ step (one fret).



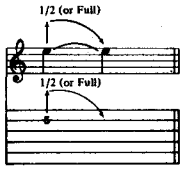

**BEND:** Strike the note and bend up a whole step (two frets).



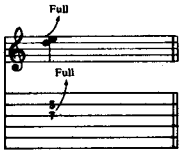

**LEGATO BEND AND RELEASE:** Strike the note. Bend up ½ (or whole) step, then release the bend back to the original note. All three notes are tied; only the first note is struck.



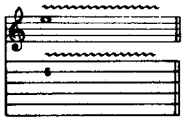

**GHOST BEND:** Bend the note up ½ (or whole) step, then strike it.



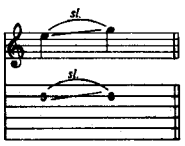
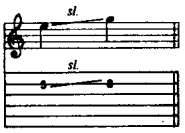
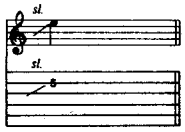
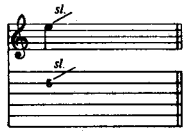

**GHOST BEND AND RELEASE:** Bend the note up ½ (or whole) step. Strike it and release the bend back to the original note.

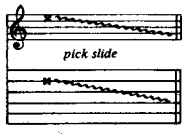



**UNISON BEND:** The lower note is struck slightly before the higher. It is then bent to the pitch of the higher note. They are on adjacent strings.

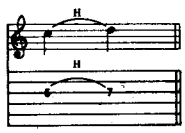


**VIBRATO:** The string is vibrated by rapidly bending and releasing a note with the fret hand or tremolo bar.

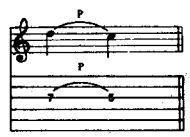
**SHAKE OR EXAGGERATED VIBRATO:** The pitch is varied to a greater degree by vibrating with the fret hand or tremolo bar.

**SLIDE:** The first note is struck and then the same finger of the fret hand moves up the string to the location of the second note. The second note is not struck.

**SLIDE:** Same as above, except the second note is struck.

**SLIDE:** Slide up to the note indicated from a few frets below.

**SLIDE:** Strike the note and slide up an indefinite number of frets, releasing finger pressure at the end of the slide.



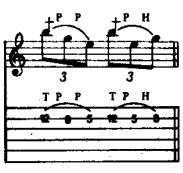

**PICK SLIDE:** The edge of the pick is rubbed down the length of the string. A scratchy sound is produced.

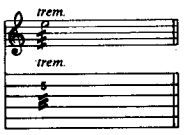


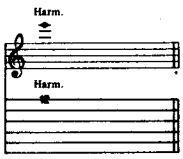

**HAMMER-ON:** Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.

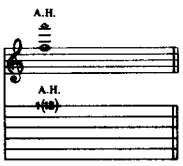


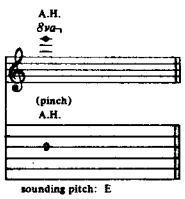

**PULL-OFF:** Both fingers are initially placed on the notes to be sounded. Strike the first (higher) note, then sound the lower note by pulling the finger off the higher note while keeping the lower note fretted.

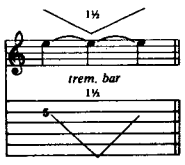


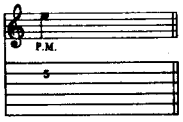

**FRETBOARD TAPPING:** Hammer ("tap") onto the fretboard with the index or middle finger of the pick hand and pull off to the note fretted by the fret hand ("T" indicates "tapped" notes).

**TREMOLO PICKING:** The note is picked as rapidly and continuously as possible.



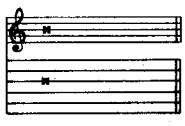

**NATURAL HARMONIC:** The fret hand lightly touches the string over the fret indicated; then it is struck. A chime-like sound is produced.

**ARTIFICIAL HARMONIC:** The fret hand fingers the note indicated. The pick hand produces the harmonic by using a finger to lightly touch the string at the fret indicated in parentheses and plucking with another finger.




**ARTIFICIAL "PINCH" HARMONIC:** The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.

**TREMOLO BAR:** The pitch of a note or chord is dropped a specified number of steps, then returned to the original pitch.




**PALM MUTE (P.M.):** The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

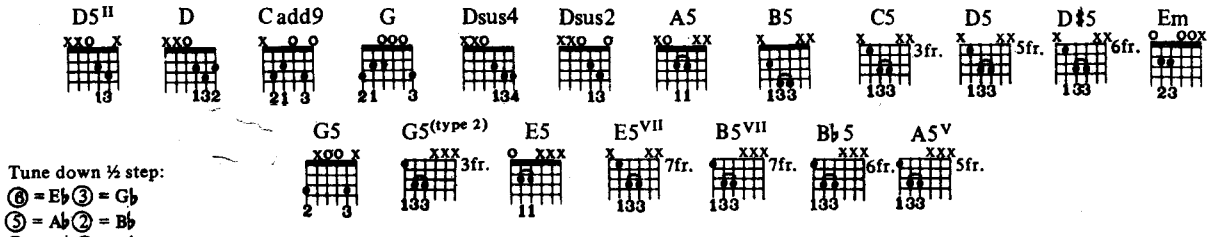


**MUFFLED STRINGS:** A percussive sound is produced by laying the fret hand across the strings without depressing them to the fretboard and striking them with the pick hand.

# SWEET CHILD O' MINE

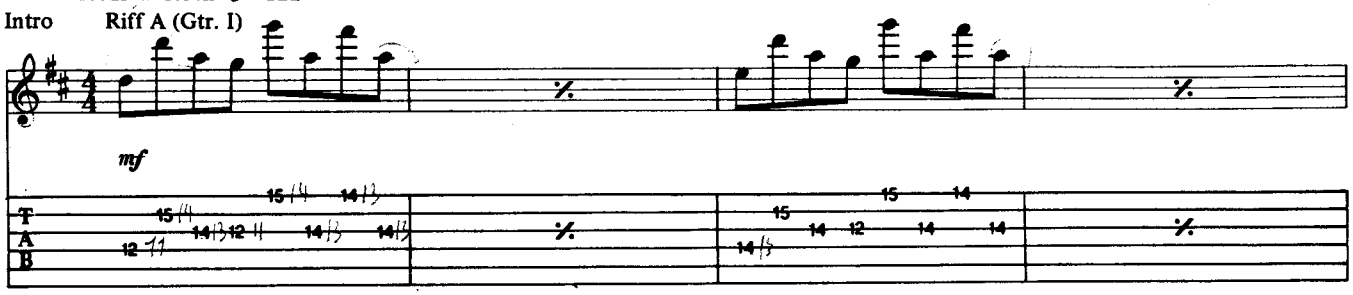
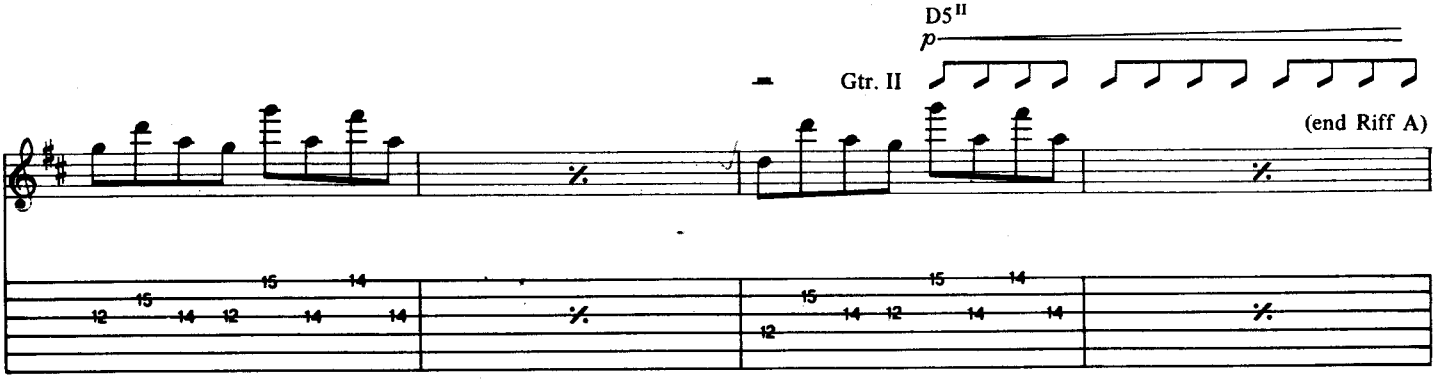
As recorded by GUNS N' ROSES

Words and Music by
W. Axl Rose, Slash, Izzy Stradlin',
Duff "Rose" McKagan and Steven Adler

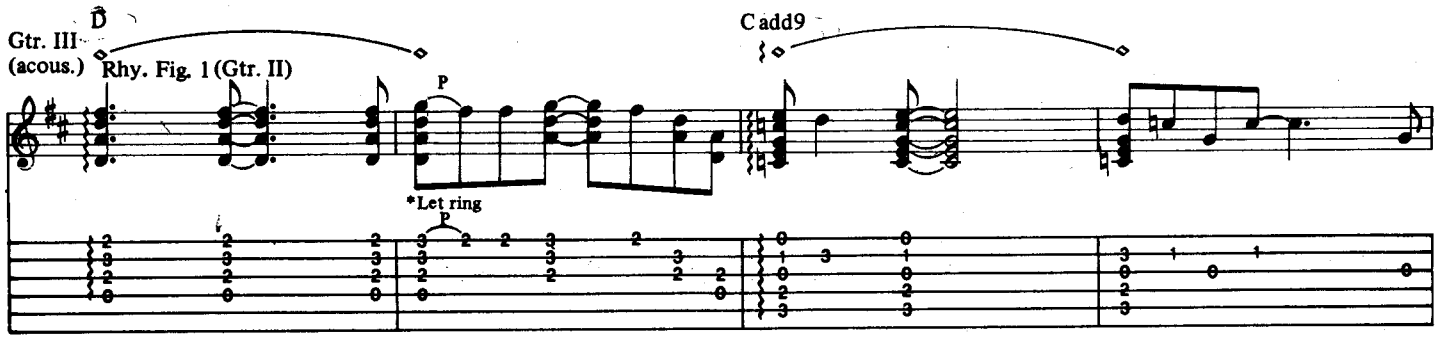



Tune down ½ step:
⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

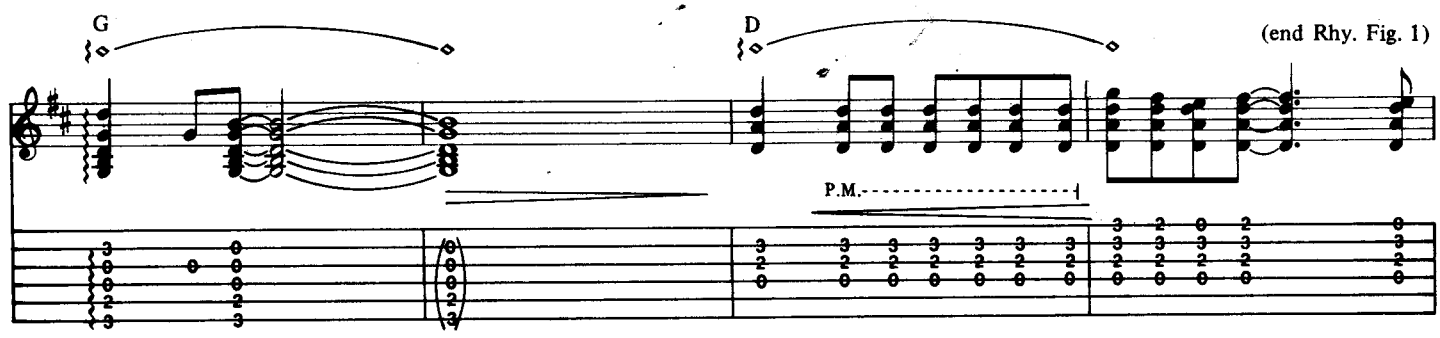
Medium Rock ♩ = 122

Intro Riff A (Gtr. I)




w/Riff A




*Let arpeggiated figures ring whenever possible (throughout).

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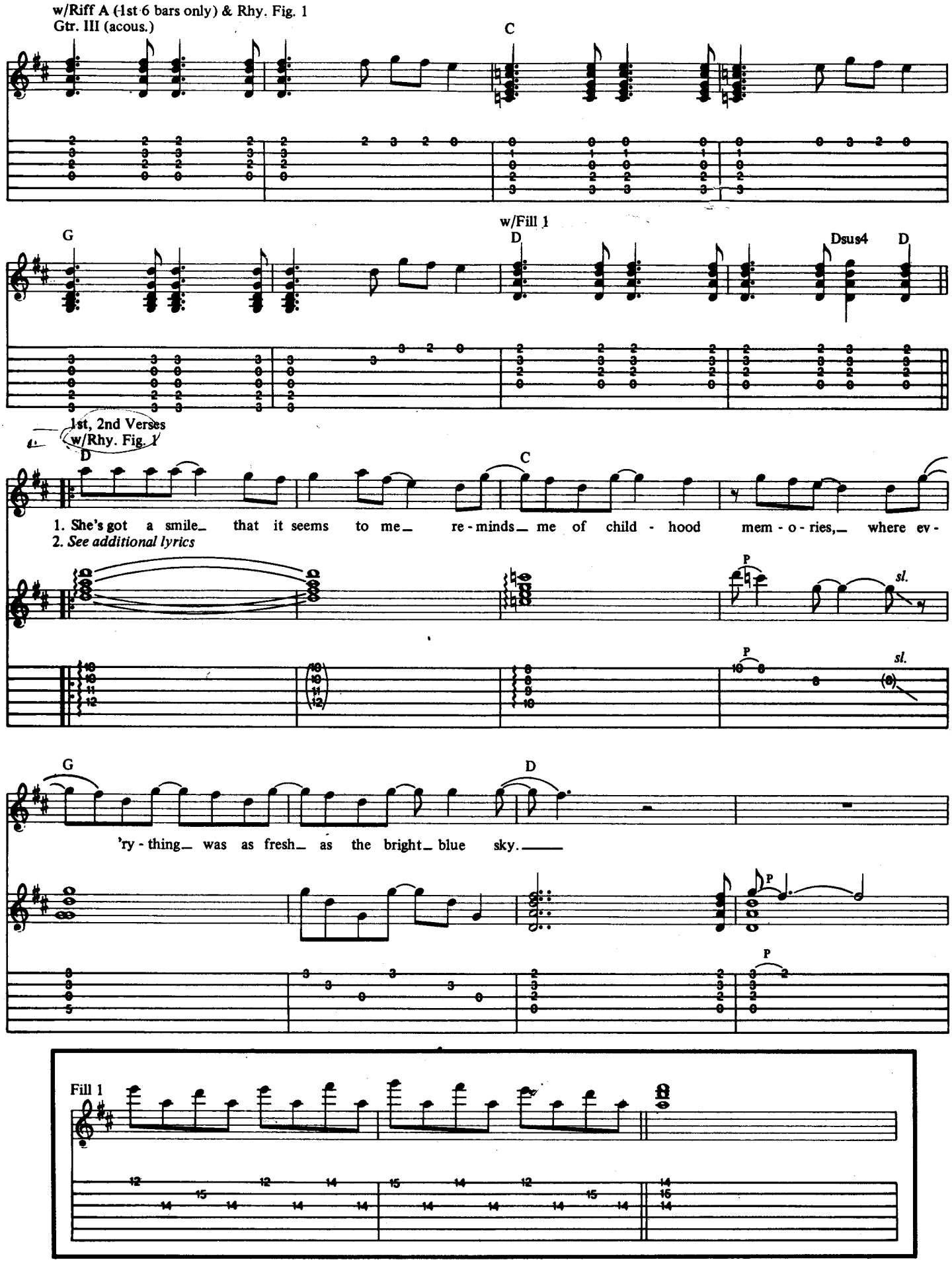

w/Riff A (1st 6 bars only) & Rhy. Fig. 1
Gtr. III (acous.)
C
G
w/Fill 1
D
Dsus4
D
1st, 2nd Verses
w/Rhy. Fig. 1
D
C
1. She's got a smile_ that it seems to me_ re - minds_ me of child - hood mem - o - ries,_ where ev -
2. See additional lyrics
P
sl.
P
sl.
G
D
'ry - thing_ was as fresh_ as the bright_ blue sky._____
P
P
Fill 1

w/Rhy. Fig. 1 (1st 7 bars only)

Cadd9

Now and then_ when I see her face_ she takes me a - way_ to that spe - cial place,_ and if I

G D Dsus4 D Dsus2 D

(Gtr. II)

stared_ too_ long, I'll prob - 'ly break down and cry._____

H H H H

Chorus w/Fill 2 3rd time

Rhy. Fig. 2

A5 B5 C5 D Dsus4 D Dsus2 D

(end Rhy. Fig. 2)

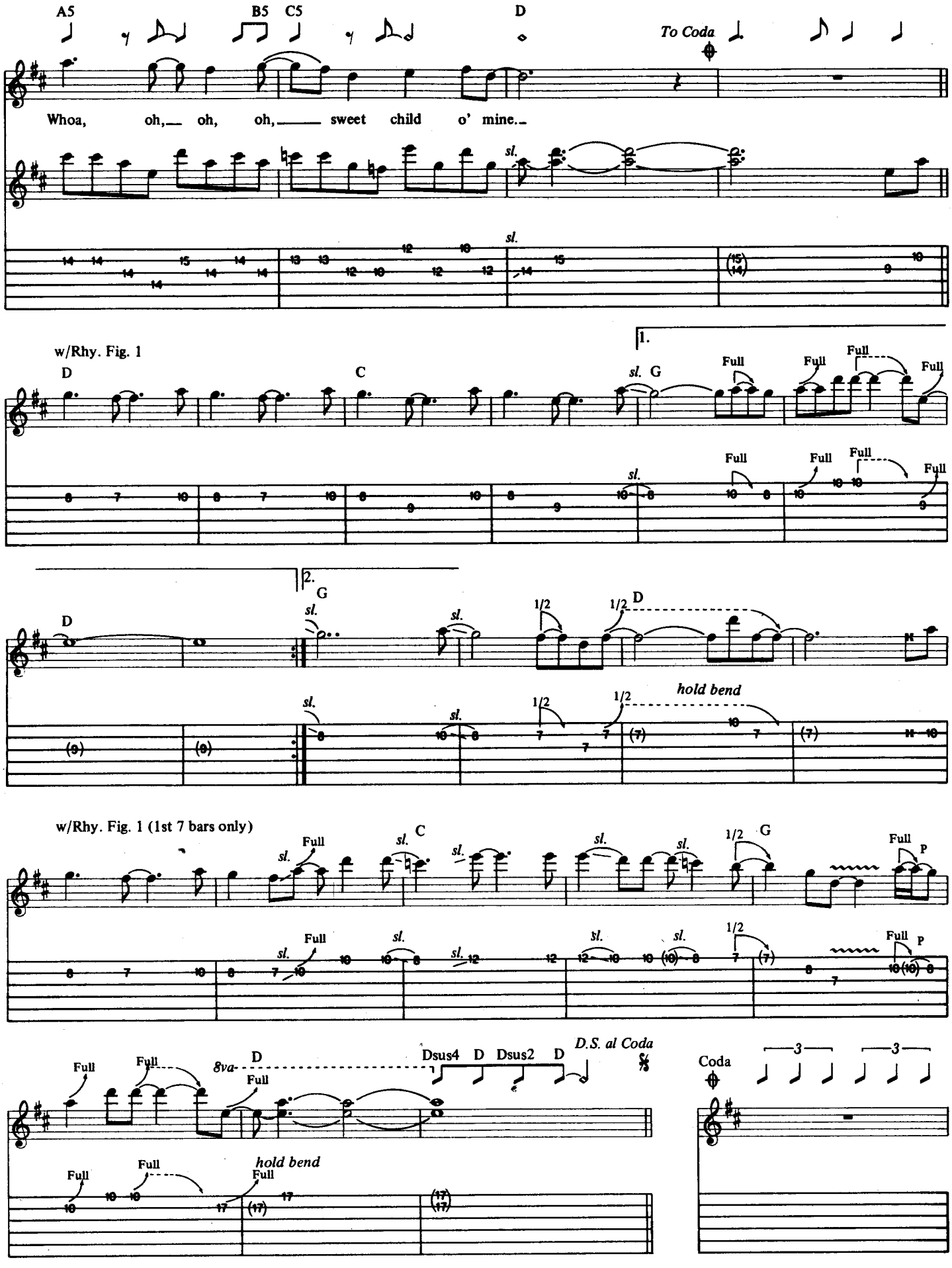
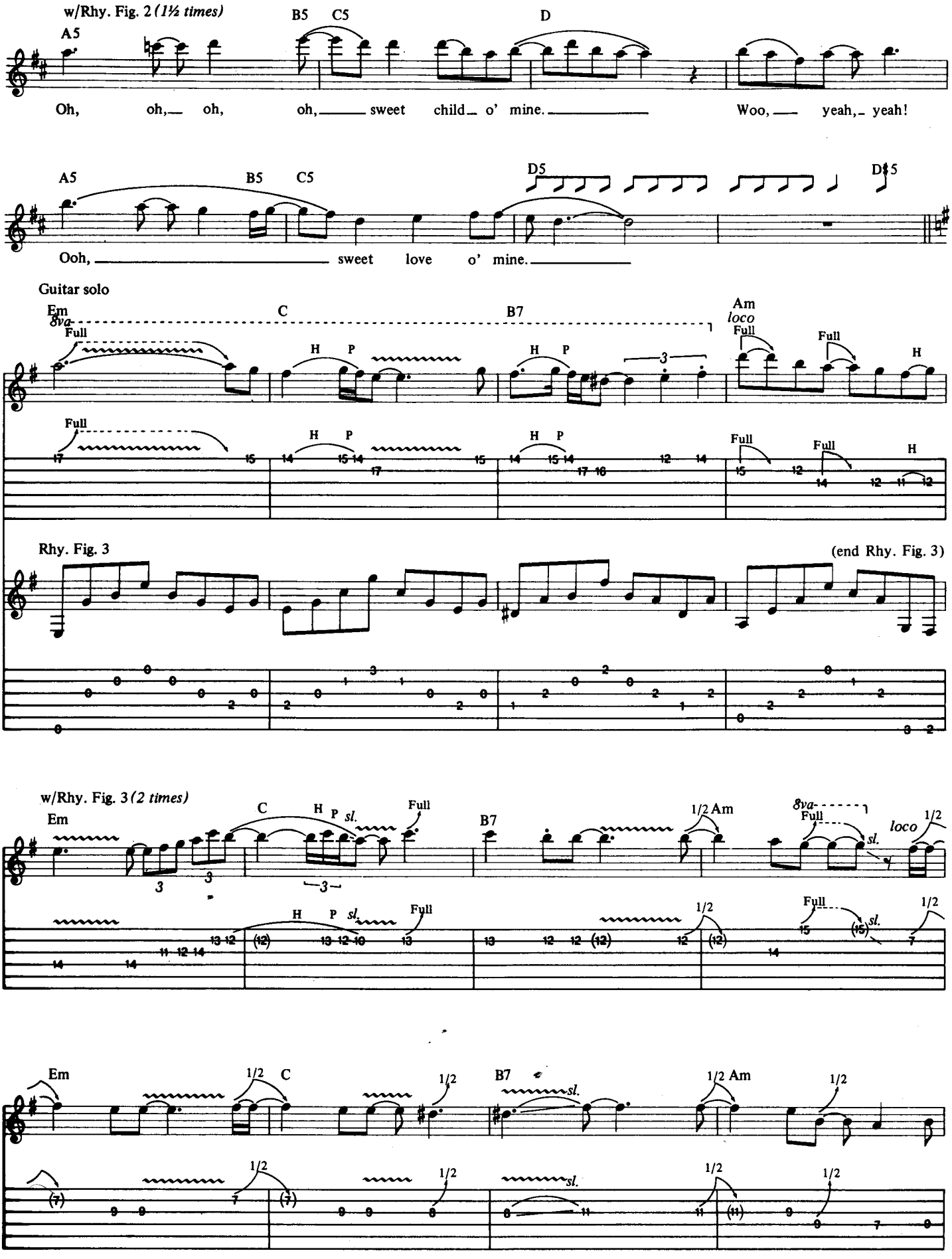
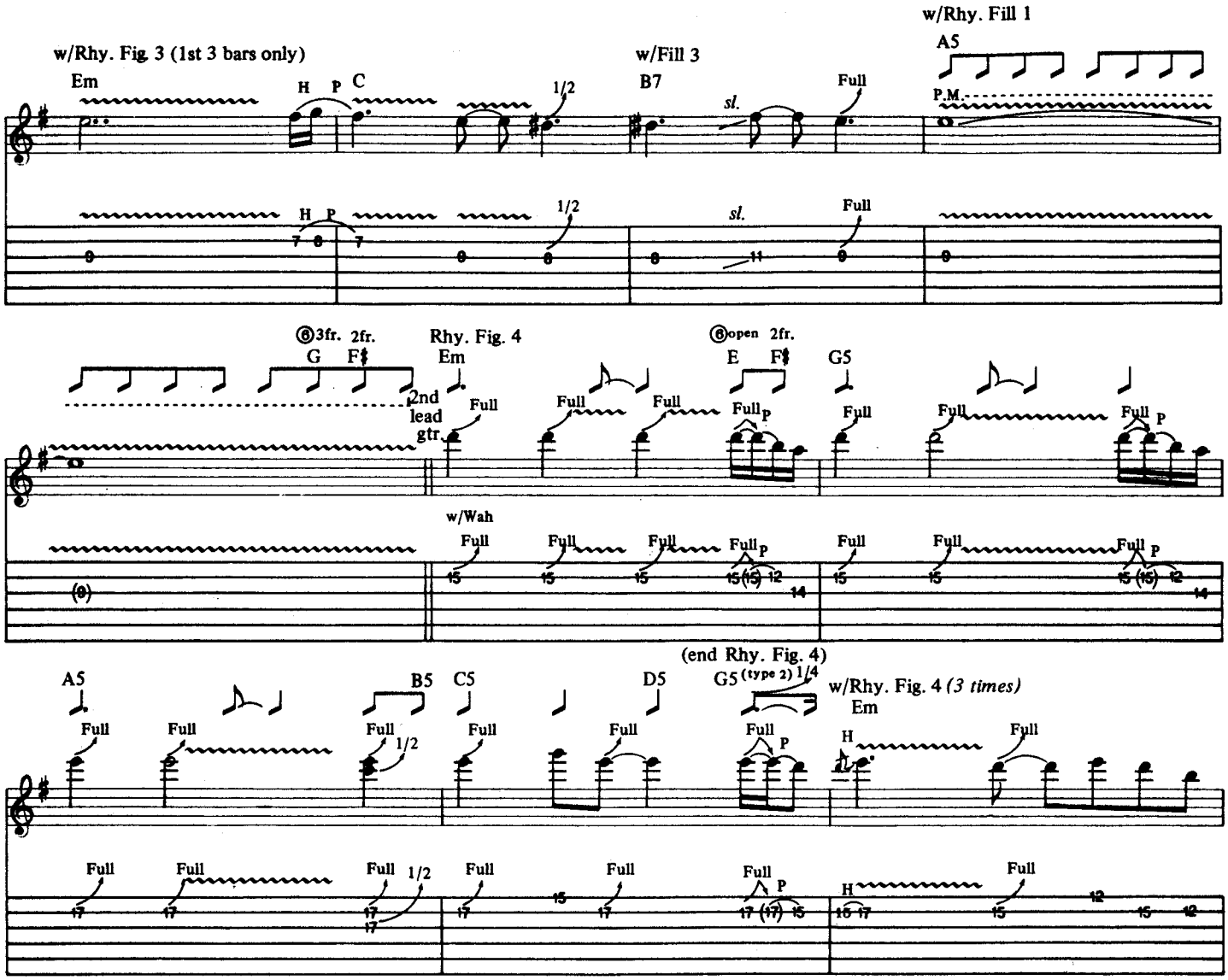
Whoa, whoa,_ whoa_sweet child o' mine._____

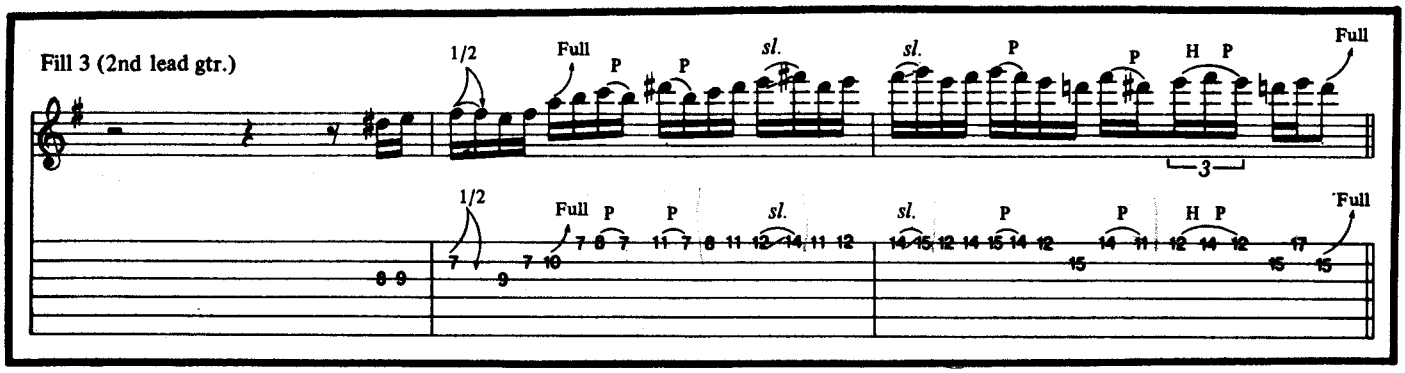
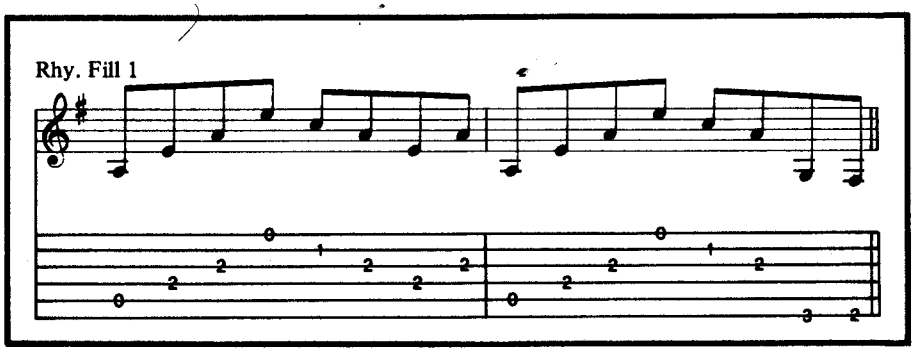
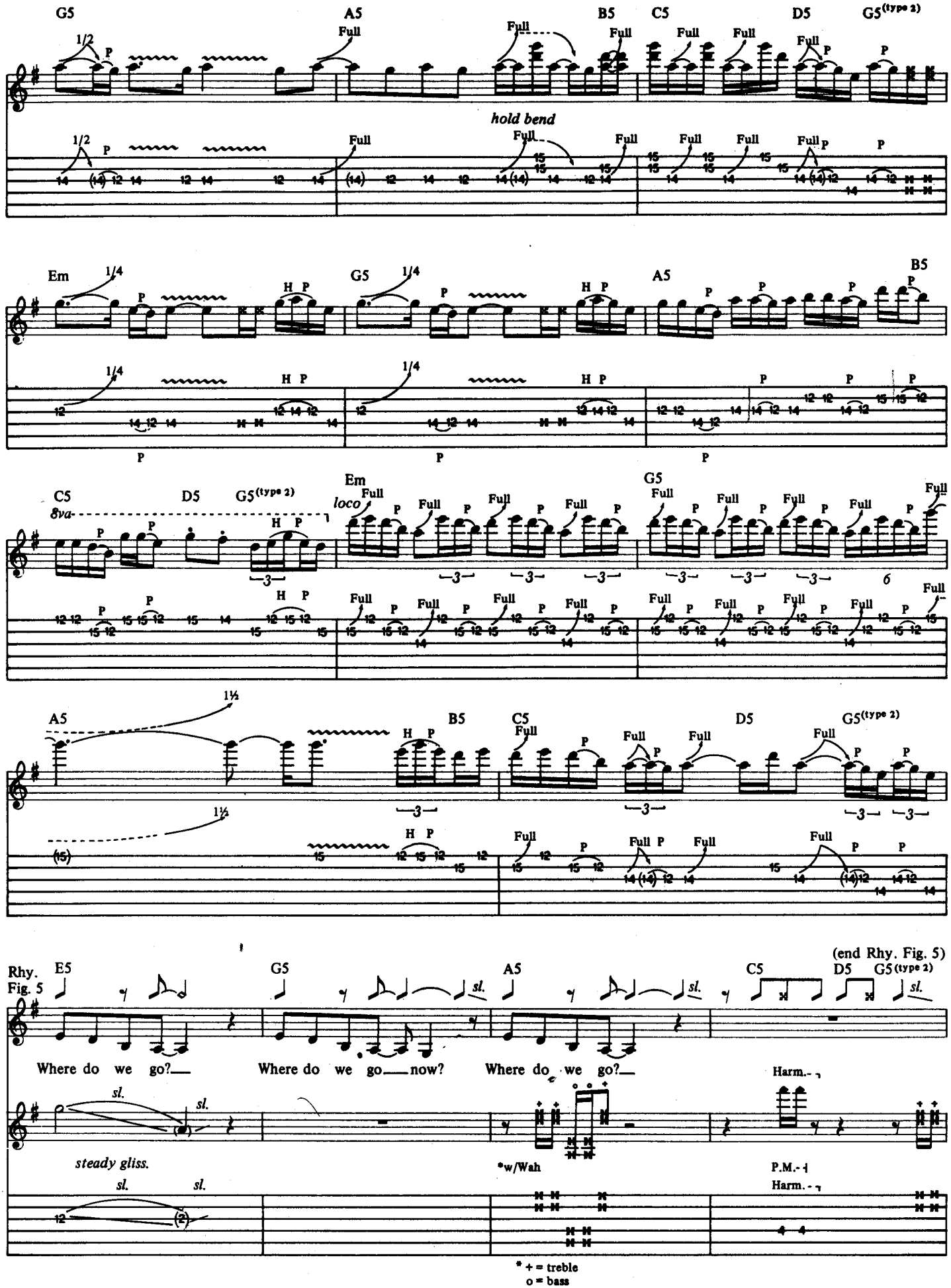
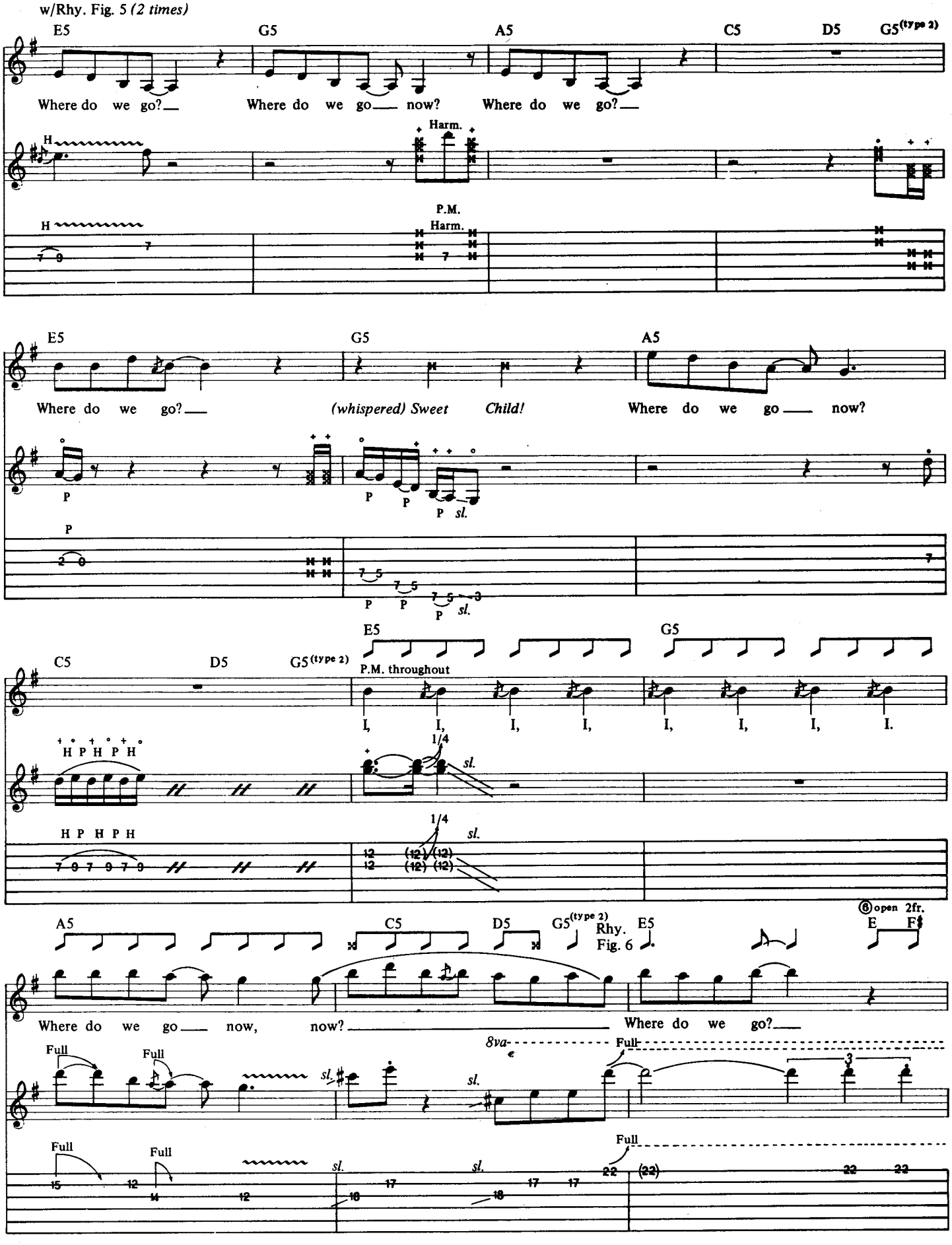
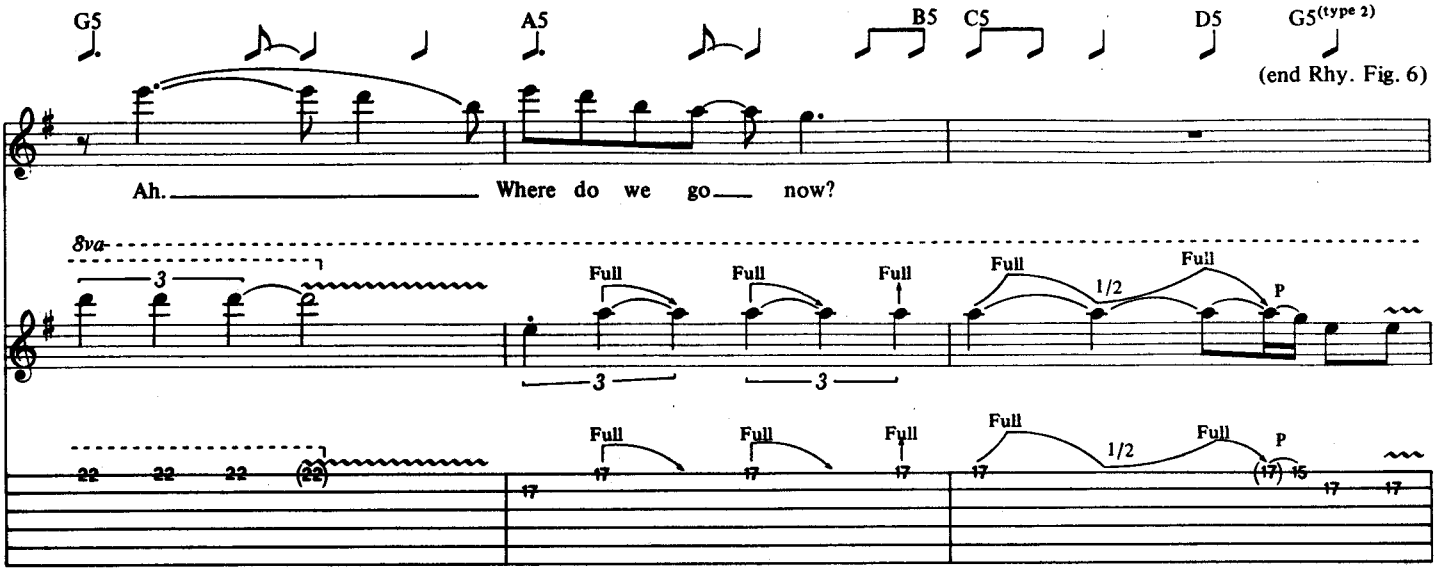
*Gtr. I

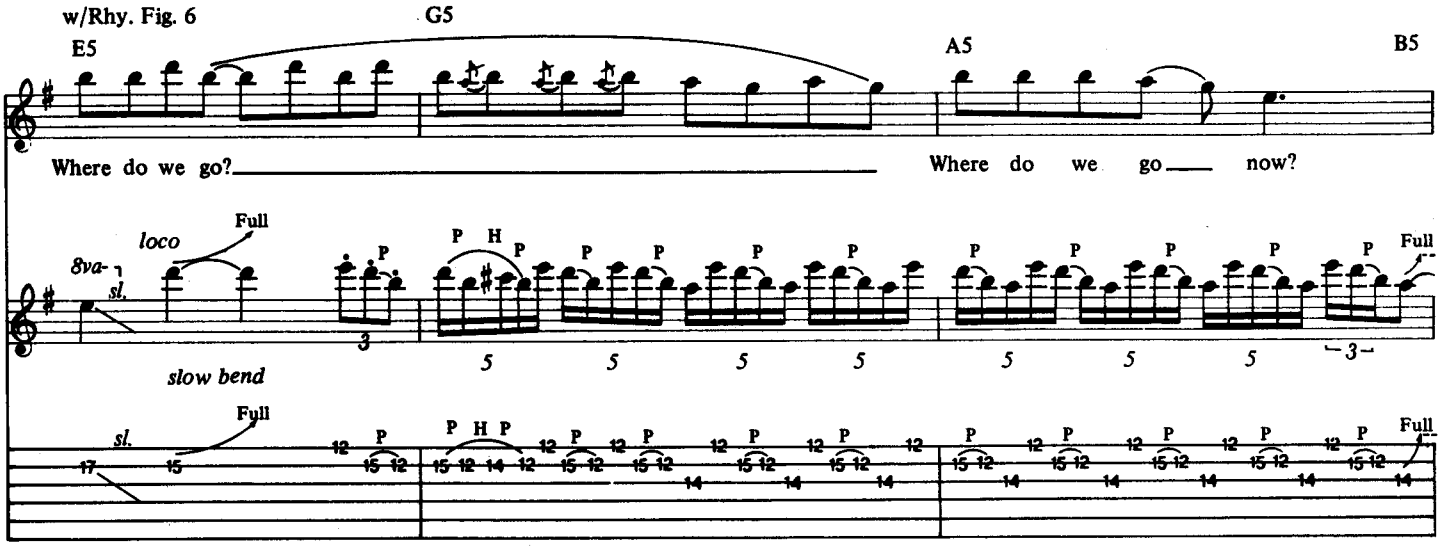
*On D.S. double Gtr. II

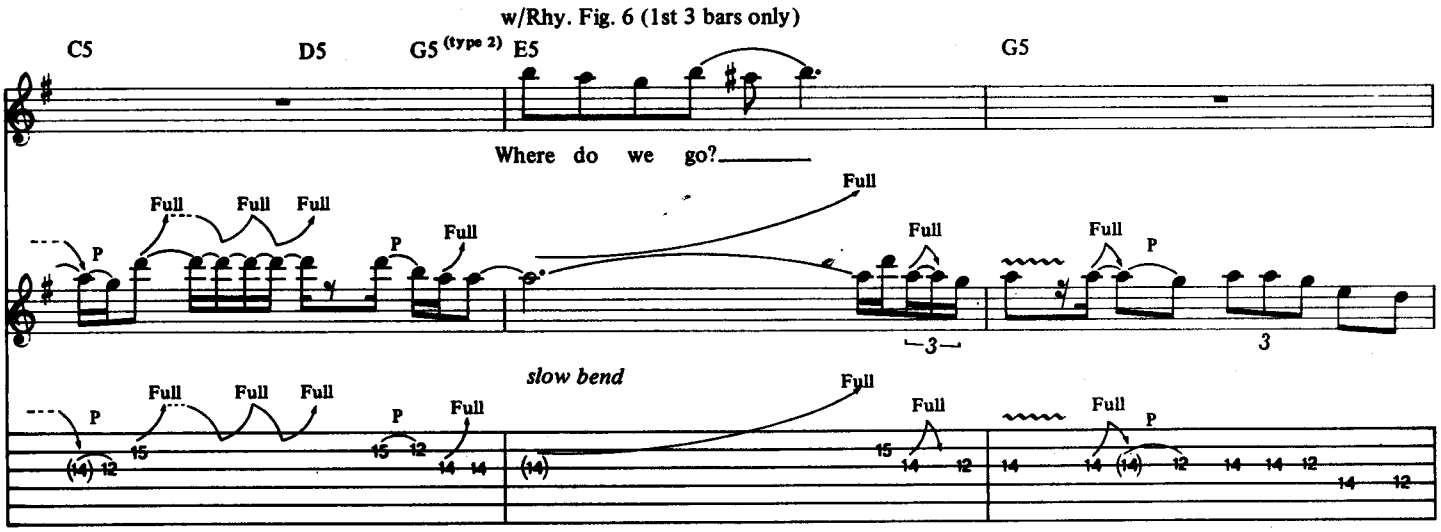
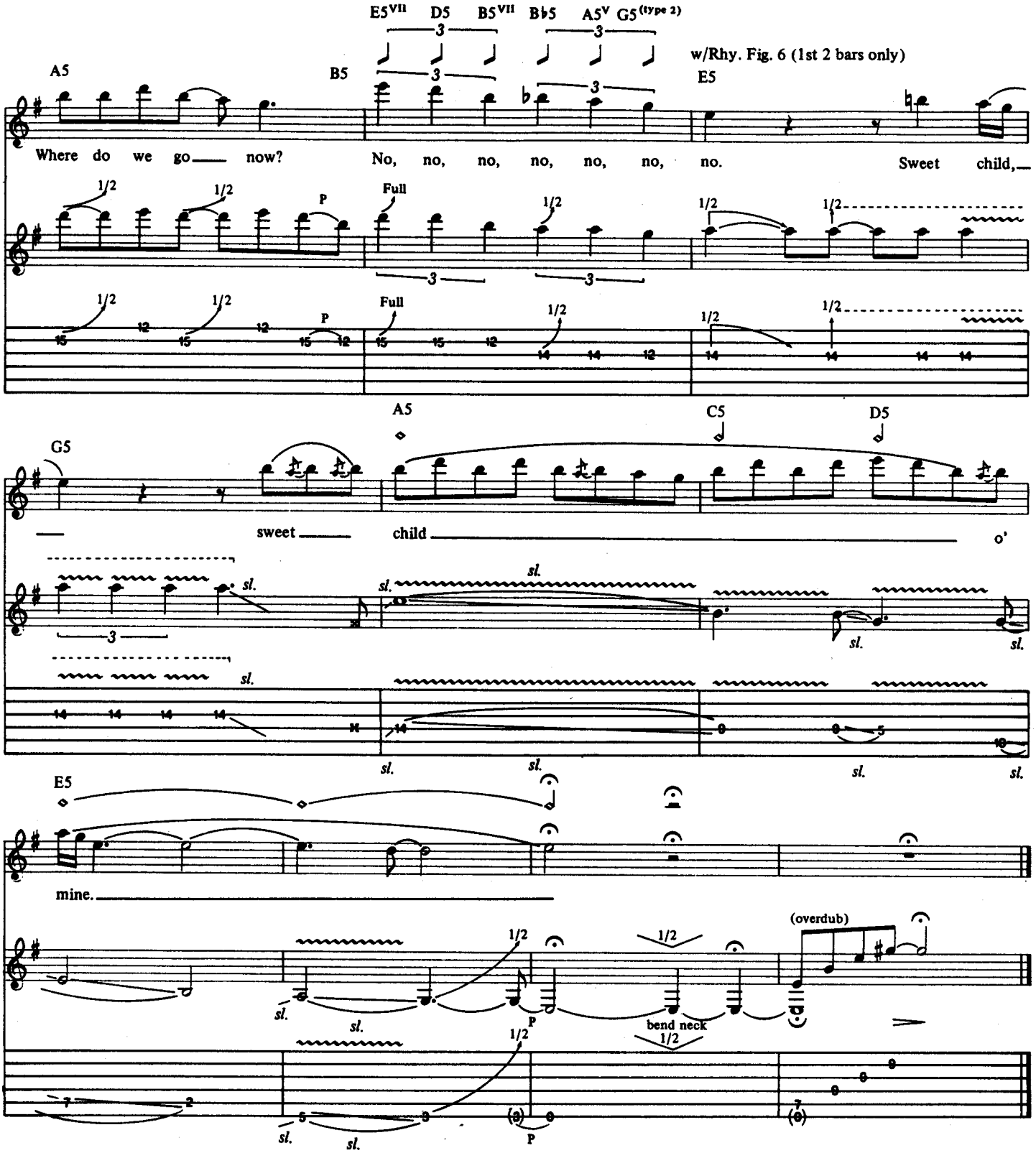
Fill 2

1/2 1/4 sl.

1/2 sl. 1/4

A5
B5
C5
D
To Coda
Whoa, oh, oh, oh, sweet child o' mine.
sl.
w/Rhy. Fig. 1
D
C
1.
G
Full
2.
1/2
hold bend
w/Rhy. Fig. 1 (1st 7 bars only)
P
8va
Dsus4
Dsus2
D.S. al Coda
Coda
3

w/Rhy. Fig. 2 (1½ times)
A5
B5 C5
D
Oh, oh, oh, oh, sweet child o' mine. Woo, yeah, yeah!
A5 B5 C5
D5 D♯5
Ooh, sweet love o' mine.
Guitar solo
Em
8va
C
B7
Am
loco
Full
H P
Rhy. Fig. 3
(end Rhy. Fig. 3)
w/Rhy. Fig. 3 (2 times)
sl.
1/2 Am
Em
C
B7
Am

w/Rhy. Fig. 3 (1st 3 bars only)
Em
w/Fill 3
B7
w/Rhy. Fill 1
A5
P.M.
3fr. 2fr.
G F♯
Rhy. Fig. 4
Em
2nd lead gtr.
open 2fr.
E F♯ G5
w/Wah
(end Rhy. Fig. 4)
A5 B5 C5 D5 G5 (type 2)
w/Rhy. Fig. 4 (3 times)
Em


Fill 3 (2nd lead gtr.)

Rhy. Fill 1

G5
A5
B5
C5
D5
G5(type 2)
hold bend
Em
G5
A5
B5
C5
D5
G5(type 2)
8va
loco
Em
G5
A5
B5
C5
D5
G5(type 2)
Rhy. Fig. 5
E5
G5
A5
C5
D5
G5(type 2)
(end Rhy. Fig. 5)
Where do we go?
Where do we go now?
Where do we go?
steady gliss.
*w/Wah
Harm.
P.M.
* + = treble
o = bass

w/Rhy. Fig. 5 (2 times)
E5
G5
A5
C5
D5
G5(type 2)
Where do we go?
Where do we go now?
Where do we go?
H
Harm.
P.M.
Harm.
E5
G5
A5
Where do we go?
(whispered) Sweet Child!
Where do we go now?
P
P
P
P
sl.
P
P
P
P
sl.
E5
G5
C5
D5
G5(type 2)
P.M. throughout
I, I, I, I, I, I, I, I.
H P H P H
1/4
sl.
H P H P H
1/4
sl.
A5
C5
D5
G5(type 2)
Rhy. Fig. 6
E5
6 open 2fr.
E F♯
Where do we go now, now?
Where do we go?
Full
Full
8va
sl.
sl.
Full
Full
Full
Full
sl.
sl.
sl.

G5
A5
B5
C5
D5
G5 (type 2)
(end Rhy. Fig. 6)
Ah. Where do we go now?
8va
Full
1/2
P


w/Rhy. Fig. 6
E5
G5
A5
B5
Where do we go? Where do we go now?
8va
loco
sl.
slow bend
Full
P
H

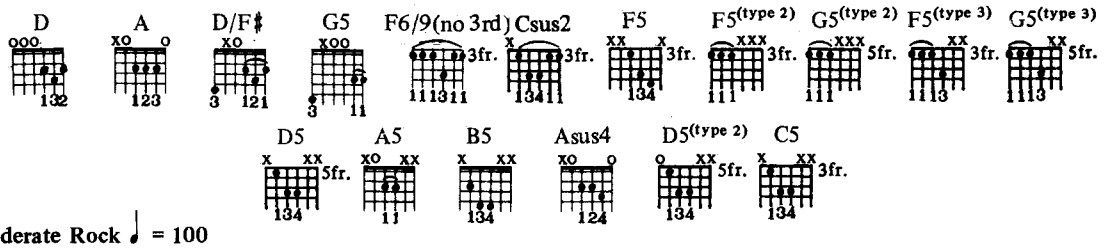

w/Rhy. Fig. 6 (1st 3 bars only)
C5
D5
G5 (type 2)
E5
G5
Where do we go?
slow bend
Full
P

*Additional Lyrics*

2. She's got eyes of the bluest skies, as if they thought of rain.
I hate to look into those eyes and see an ounce of pain.
Her hair reminds me of a warm safe place where as a child I'd hide,
And pray for the thunder and the rain to quietly pass me by. *(To Chorus)*

# WHEN IT'S LOVE

As recorded by VAN HALEN

Words and Music by
Edward Van Halen, Sammy Hagar,
Michael Anthony and Alex Van Halen




Tune Down
⑥= D
(All gtrs.)

Moderate Rock ♩ = 100

Intro
*Gtr. II
**Gtr. I
Rhy. Fig. 1

D A D/F♯ G5 D

*mf let ring*

*Gtr. II: Synth.chords (low stgs.) & synth.bass arr. for gtr.
**Gtr I: Synth. part (harps, marimba, acous. piano & low stgs.) arr. for gtr.

A D/F♯ G5 (end Rhy. Fig. 1) D A

*Continue Gtr. I's synth. part w/high string voices added. Part written is for harps, marimba, acous. piano & low stgs.

D/F♯ G5 D A w/Fill 1 D/F♯

G5 F6/9(no 3rd) Rhy. Fig. 1A Csus2 F5 **Gtr. III

*swell in w/vol.* *mf*

* Allow chords to sustain into each other emphasizing common tones. Synth. bass doubles roots.

** Recorded gtr. part (no adaptation) swelled in w/volume control.

Fill 1 Gtr. III

sl. sl. sl. sl.

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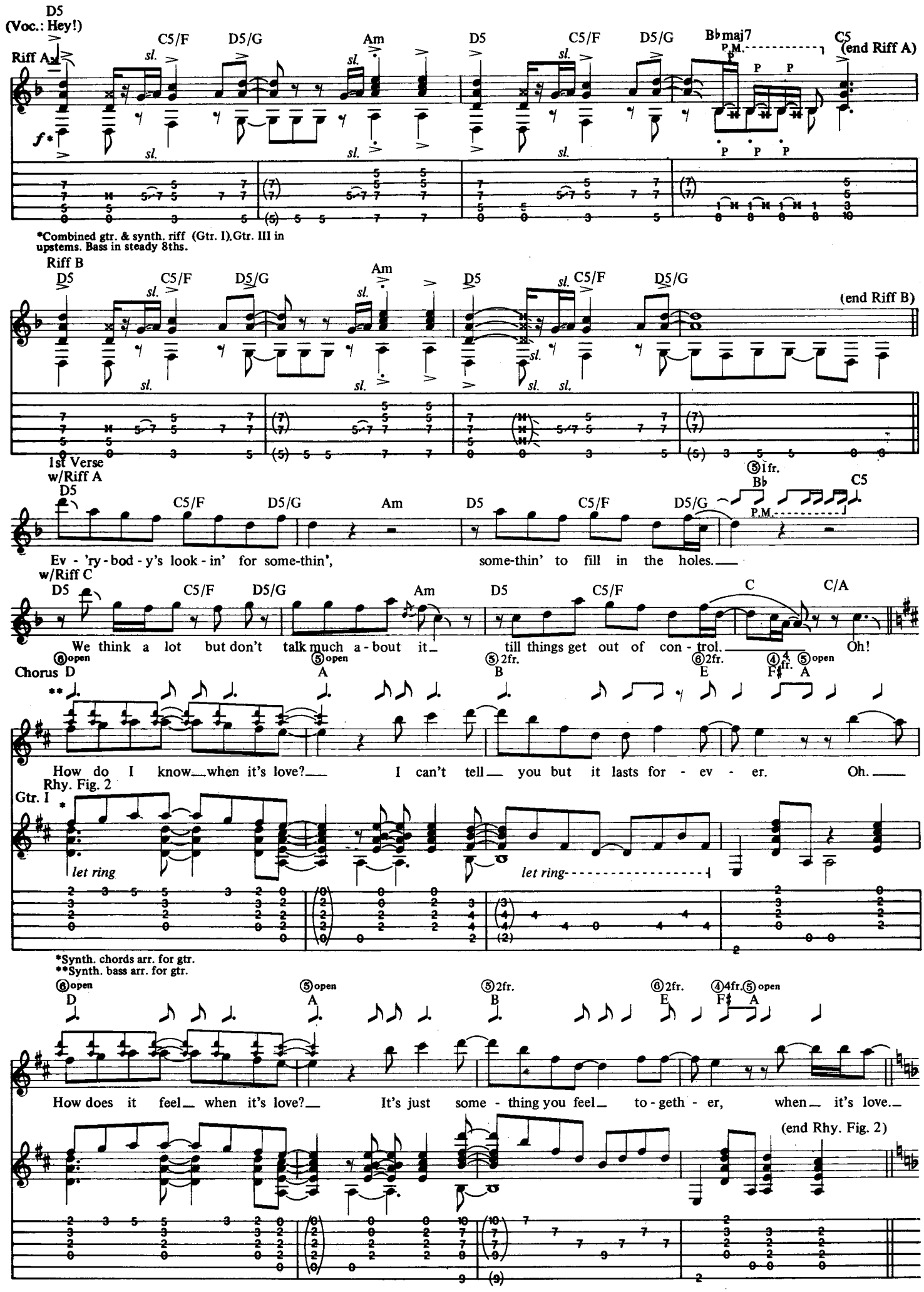
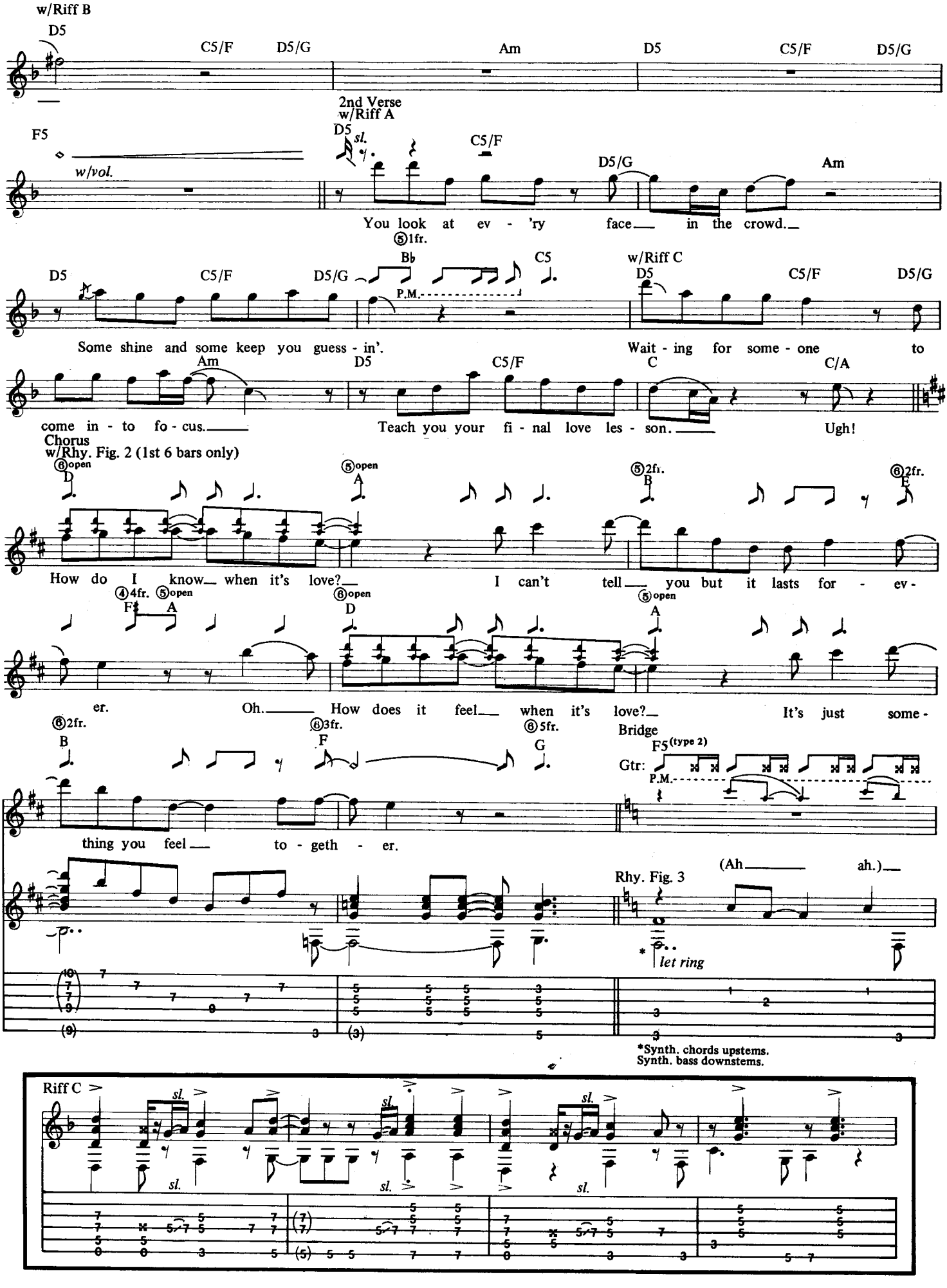
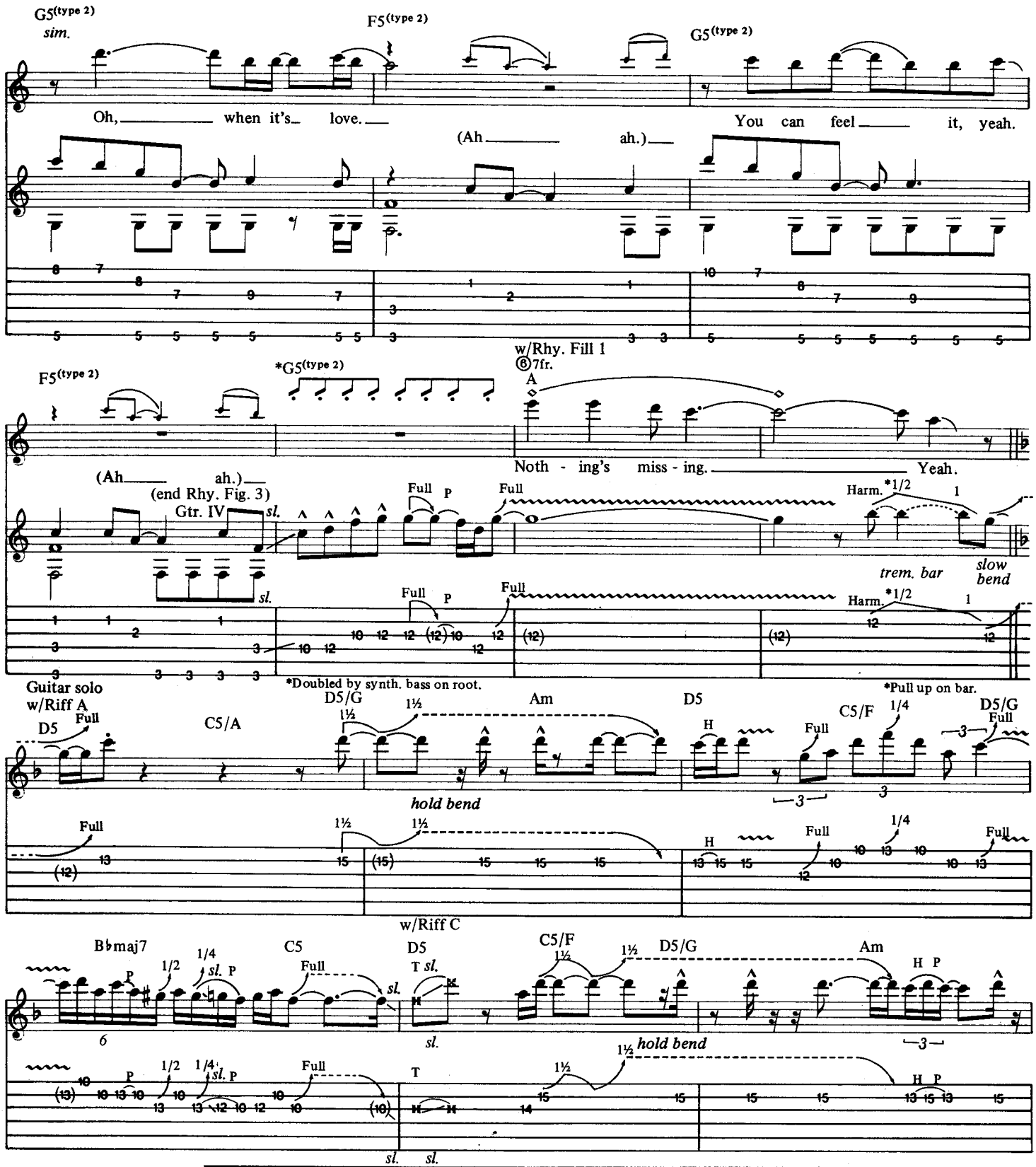
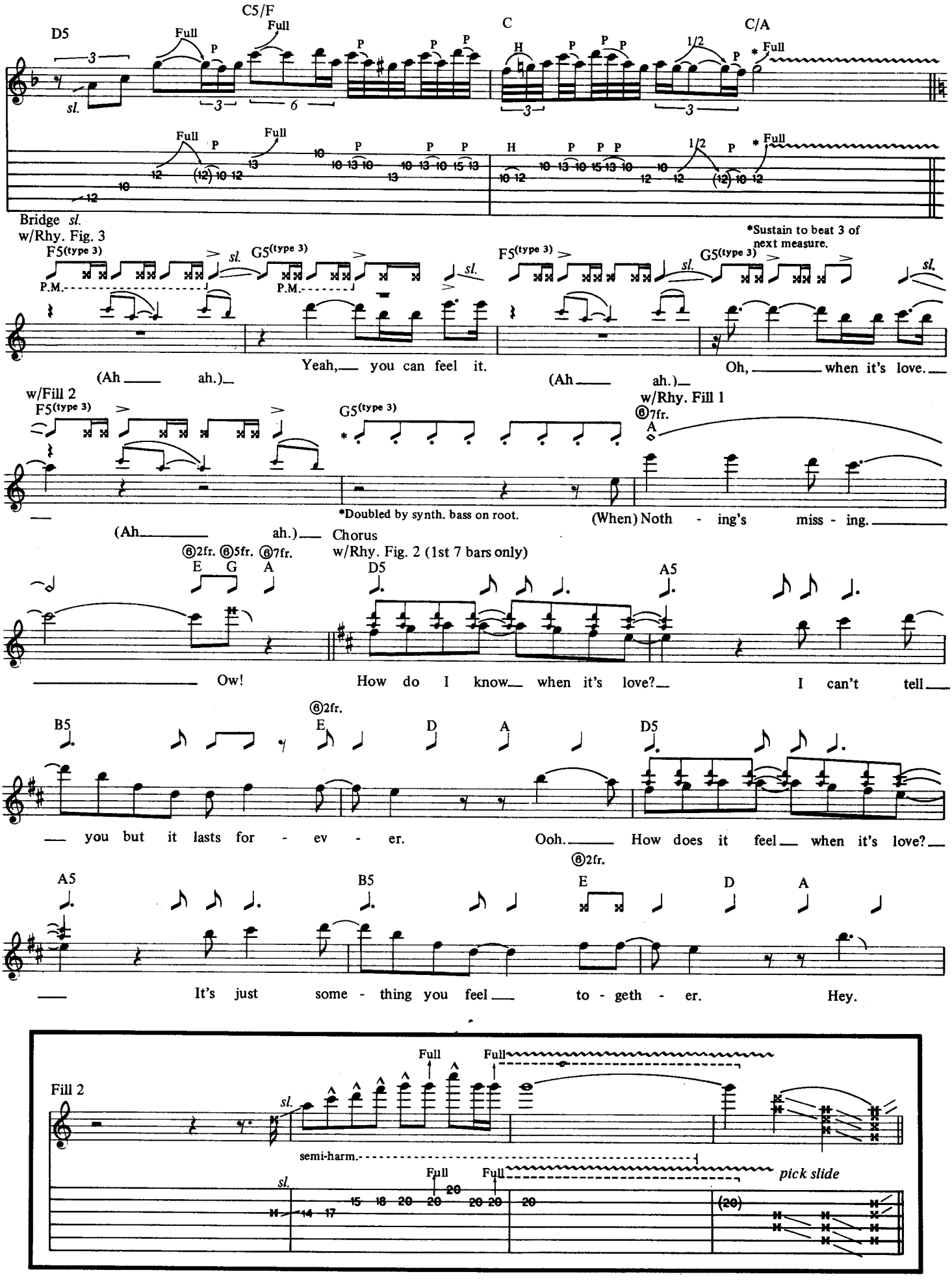
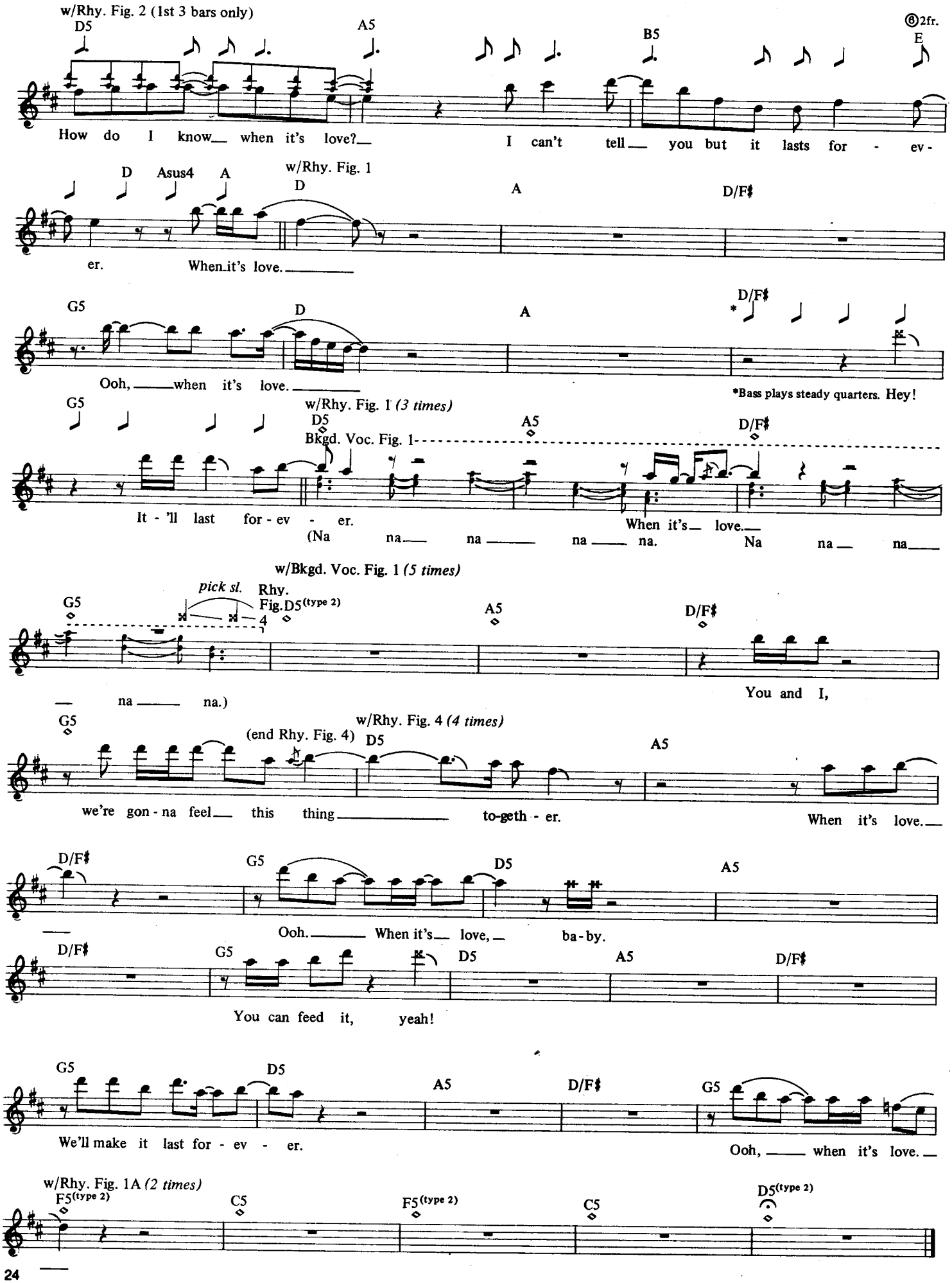
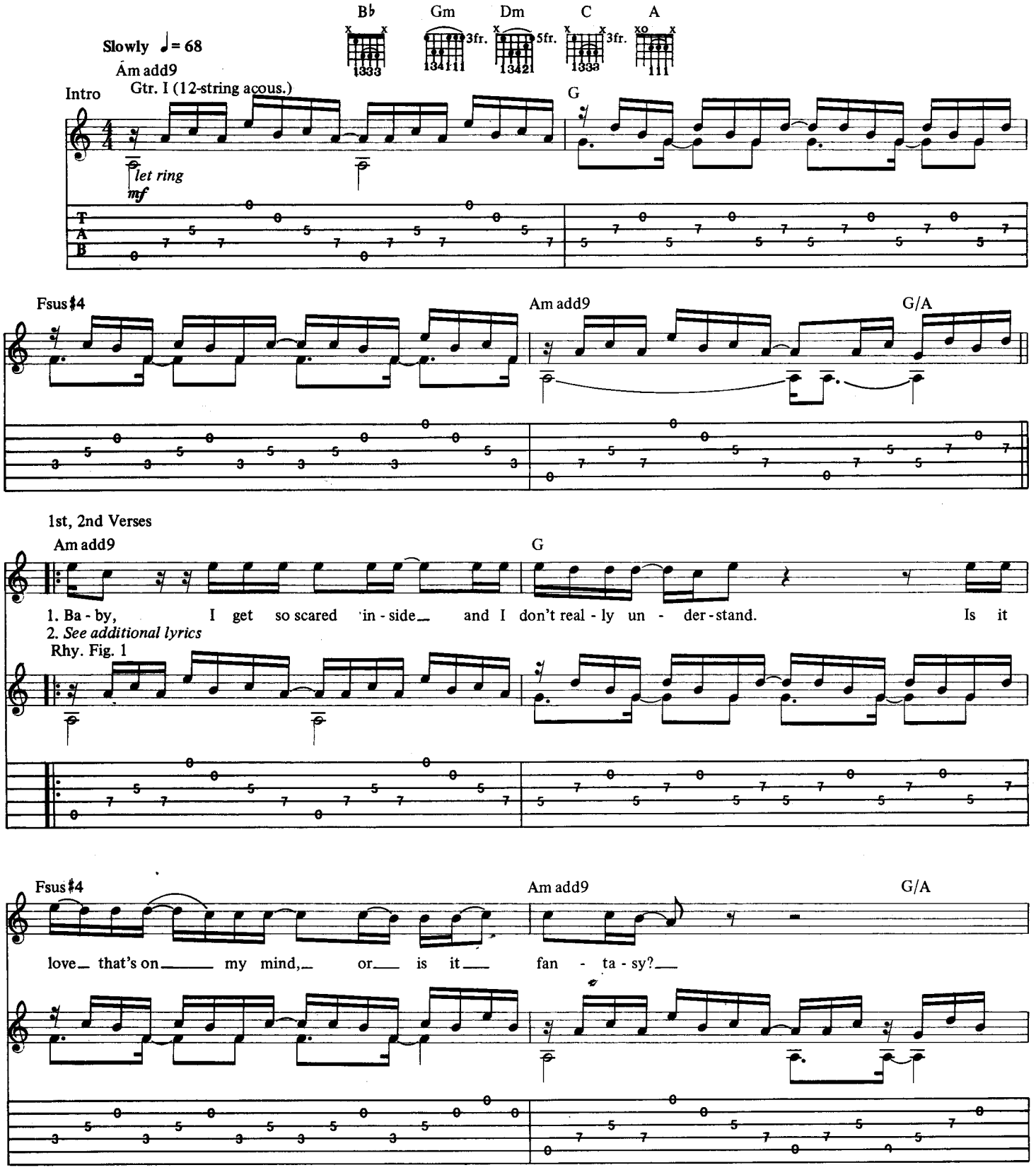

D5
(Voc.: Hey!)
Riff A
C5/F
D5/G
Am
D5
C5/F
D5/G
B♭maj7
P.M.
C5
(end Riff A)
*Combined gtr. & synth. riff (Gtr. I),Gtr. III in upstems. Bass in steady 8ths.
Riff B
(end Riff B)
1st Verse w/Riff A
⑤1fr.
B♭
Ev - 'ry - bod - y's look - in' for some-thin',
some-thin' to fill in the holes.
w/Riff C
We think a lot but don't talk much a - bout it
till things get out of con - trol.
C
C/A
Oh!
Chorus
⑥open D
⑤open A
⑤2fr. B
⑥2fr. E
④fr. ⑤open F♯ A
How do I know when it's love?
I can't tell you but it lasts for - ev - er.
Oh.
Rhy. Fig. 2
Gtr. I
let ring
let ring
*Synth. chords arr. for gtr.
**Synth. bass arr. for gtr.
⑥open D
⑤open A
⑤2fr. B
⑥2fr. E
④4fr. ⑤open F♯ A
How does it feel when it's love?
It's just some - thing you feel to - geth - er,
when it's love.
(end Rhy. Fig. 2)

w/Riff B
D5
C5/F
D5/G
Am
D5
C5/F
D5/G
2nd Verse
w/Riff A
F5
w/vol.
D5
sl.
C5/F
D5/G
Am
You look at ev - 'ry face in the crowd.
①1fr.
Bb
C5
P.M.
w/Riff C
D5
C5/F
D5/G
Some shine and some keep you guess - in'.
Wait - ing for some - one to
Am
D5
C5/F
C
C/A
come in - to fo - cus.
Teach you your fi - nal love les - son.
Ugh!
Chorus
w/Rhy. Fig. 2 (1st 6 bars only)
⑥open
D
⑤open
A
⑤2fr.
B
⑥2fr.
E
How do I know when it's love?
I can't tell you but it lasts for - ev -
④4fr.
F♯
⑤open
A
⑥open
D
⑤open
A
er.
Oh.
How does it feel when it's love?
It's just some -
⑥2fr.
B
⑥3fr.
F
⑥5fr.
G
Bridge
F5(type 2)
Gtr:
P.M.
thing you feel
to - geth - er.
(Ah
ah.)
Rhy. Fig. 3
let ring
*Synth. chords upstems.
Synth. bass downstems.
Riff C
sl.

G5(type 2)
sim.
F5(type 2)
G5(type 2)
Oh, when it's love.
You can feel it, yeah.
(Ah ah.)
F5(type 2)
*G5(type 2)
w/Rhy. Fill 1
7fr.
A
Noth - ing's miss - ing. Yeah.
(Ah ah.)
(end Rhy. Fig. 3)
Gtr. IV
sl.
Full P Full
Harm. *1/2
trem. bar
slow bend
Guitar solo
w/Riff A
D5
C5/A
D5/G
Am
D5
C5/F
D5/G
hold bend
*Doubled by synth. bass on root.
*Pull up on bar.
w/Riff C
B♭maj7
C5
D5
C5/F
D5/G
Am
Rhy. Fill 1
*Synth. arr. for gtr.

D5
C5/F
C
C/A
Full
sl.
Bridge sl.
w/Rhy. Fig. 3
F5(type 3)
G5(type 3)
P.M.
*Sustain to beat 3 of next measure.
Yeah, you can feel it.
Oh, when it's love.
(Ah ah.)
w/Fill 2
w/Rhy. Fig. 1
⑥7fr.
*Doubled by synth. bass on root.
(When) Noth - ing's miss - ing.
Chorus
w/Rhy. Fig. 2 (1st 7 bars only)
⑥2fr. ⑥5fr. ⑥7fr.
E G A
D5
A5
Ow! How do I know when it's love? I can't tell
B5
E
D
A
⑥2fr.
you but it lasts for - ev - er. Ooh. How does it feel when it's love?
It's just some - thing you feel to - geth - er. Hey.
Fill 2
semi-harm.
pick slide

w/Rhy. Fig. 2 (1st 3 bars only)
D5
A5
B5
⑥2fr.
E
How do I know when it's love? I can't tell you but it lasts for - ev -
D
Asus4
A
w/Rhy. Fig. 1
D
A
D/F♯
er. When it's love.
G5
D
A
D/F♯
*
Ooh, when it's love.
*Bass plays steady quarters. Hey!
G5
w/Rhy. Fig. 1 (3 times)
D5
A5
D/F♯
Bkgd. Voc. Fig. 1
It - 'll last for - ev - er.
When it's love.
(Na na na na na na. Na na na
w/Bkgd. Voc. Fig. 1 (5 times)
G5
pick sl.
Rhy. Fig. 1
D5(type 2)
A5
D/F♯
4
na na.)
You and I,
G5
w/Rhy. Fig. 4 (4 times)
(end Rhy. Fig. 4)
D5
A5
we're gon - na feel this thing to-geth - er.
When it's love.
D/F♯
G5
D5
A5
Ooh. When it's love, ba - by.
D/F♯
G5
D5
A5
D/F♯
You can feed it, yeah!
G5
D5
A5
D/F♯
G5
We'll make it last for - ev - er.
Ooh, when it's love.
w/Rhy. Fig. 1A (2 times)
F5(type 2)
C5
F5(type 2)
C5
D5(type 2)

# CLOSE MY EYES FOREVER

As recorded by LITA FORD & OZZY OSBOURNE

Words and Music by
Lita Ford and Ozzy Osbourne

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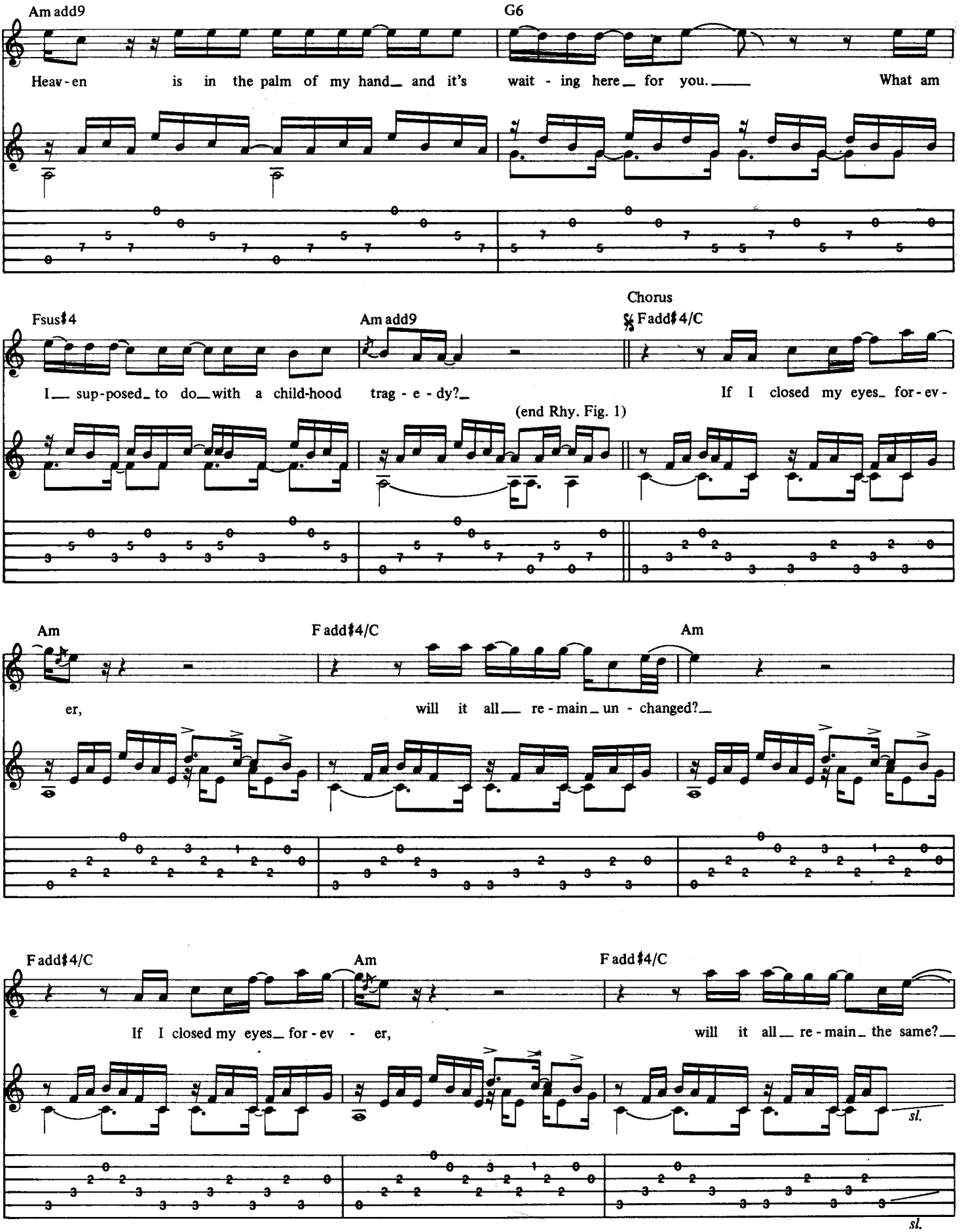
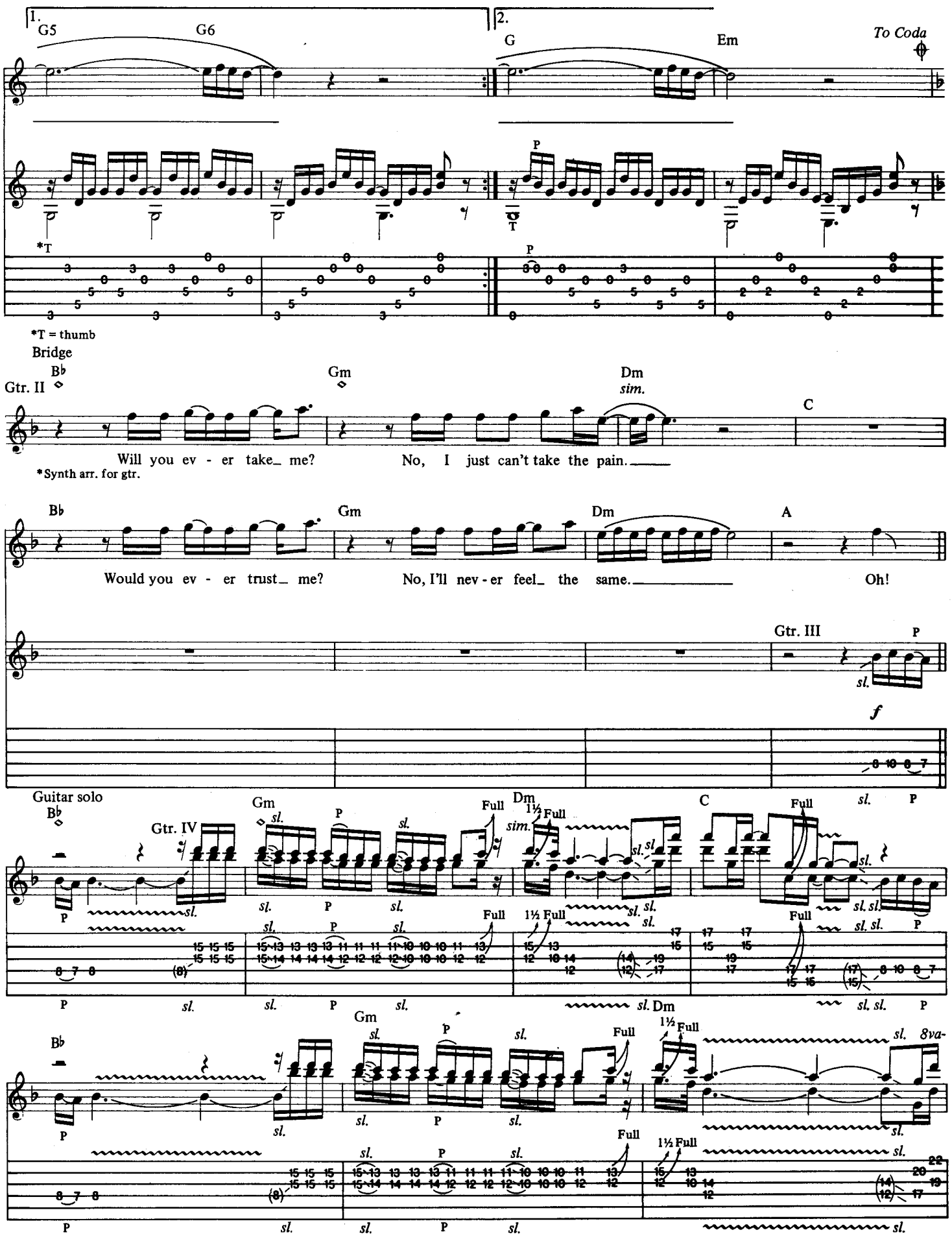
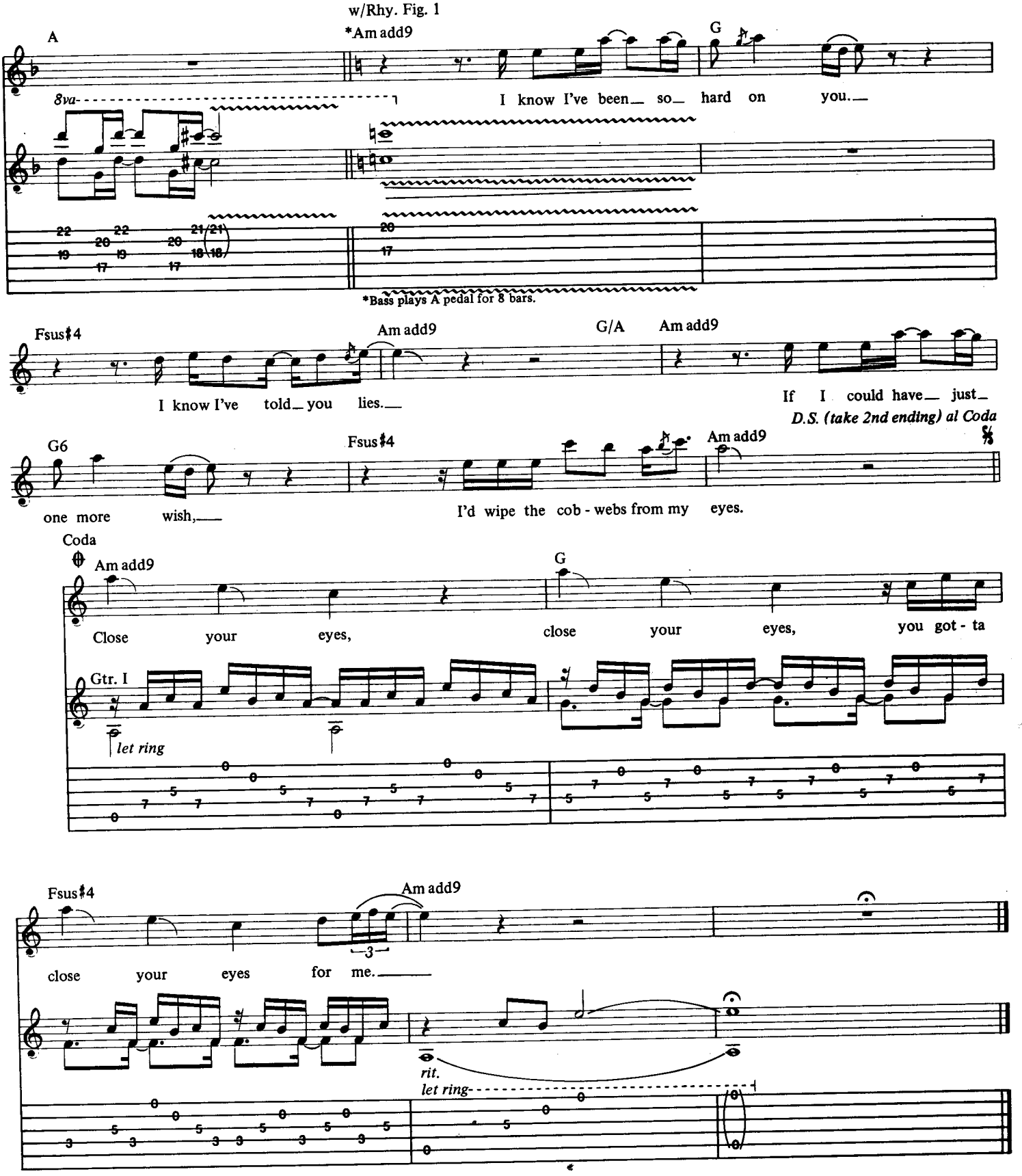
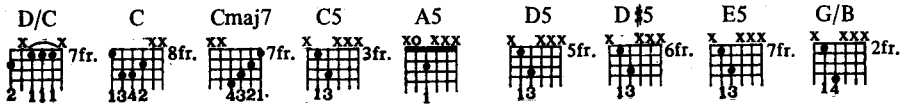

Am add9
G6
Heav - en is in the palm of my hand and it's wait - ing here for you. What am
Fsus♯4
Am add9
Chorus
Fadd♯4/C
I sup - posed to do with a child - hood trag - e - dy?
(end Rhy. Fig. 1)
If I closed my eyes for - ev -
Am
Fadd♯4/C
Am
er, will it all re - main un - changed?
Fadd♯4/C
Am
Fadd♯4/C
If I closed my eyes for - ev - er, will it all re - main the same?
sl.
sl.

1.
G5
G6
2.
G
Em
To Coda
*T
P
*T = thumb
Bridge
B♭
Gtr. II
Gm
Dm
sim.
C
Will you ev - er take_ me?
No, I just can't take the pain.
*Synth arr. for gtr.
B♭
Gm
Dm
A
Would you ev - er trust_ me?
No, I'll nev - er feel_ the same.
Oh!
Gtr. III
P
sl.
f
Guitar solo
B♭
Gtr. IV
Gm
Dm
C
Full
1½ Full
sim.
sl.
P
B♭
Gm
Dm
8va-

*Additional Lyrics*

2. Sometimes it's hard to hold on,
So hard to hold on to my dreams.
It isn't always what it seems
When you're face to face with me.
You're like a dagger and stick me in the heart
And taste the blood from my blade.
And when we sleep, would you shelter me
In your warm and darkened grave?

# CHANGES

As recorded by TESLA

Words and Music by
Jeff Keith, Tommy Skeoch,
Frank Hannon, Brian Wheat
and Troy Luccketta




Free time

Moderate Rock ♩ = 120
(Half-time feel)

Intro

Acous. piano & Synth

Em(add9)
Rhy. Fig. 1

Em7(9)

(end Rhy. Fig. 1)

w/Fingers

*mf*

1st, 2nd Verses (half-time feel)
w/Rhy. Fig. 1 *(4 times)*

Em(add9) Em7(9)

1. Chang - es, time's mak - in' chang - es in my life. Re - ar -
2. *See additional lyrics*

Em(add9) Em7(9)

rang - in', can't seem to stop the hands of time. I re -

Em(add9) Em7(9)

mem - ber I was so young, I was much too young to see. Now I'm

Em(add) Em7(9)

old - er, grow-in' old - er, and I see things dif - f'rent - ly. Oh,

D/C C D/C Cmaj7

(end half-time feel)

can't you see? It's chang - in' you and me Time's mak - in'

Chorus

E5 G5 D5

w/Rhy. Fig. 2 *(2 times)*

E5 G5 D5

chang - es, time's mak - in' chang - es in my life.

Rhy. Fig. 2

P.M.

*f*

*sl.*

*sl.*

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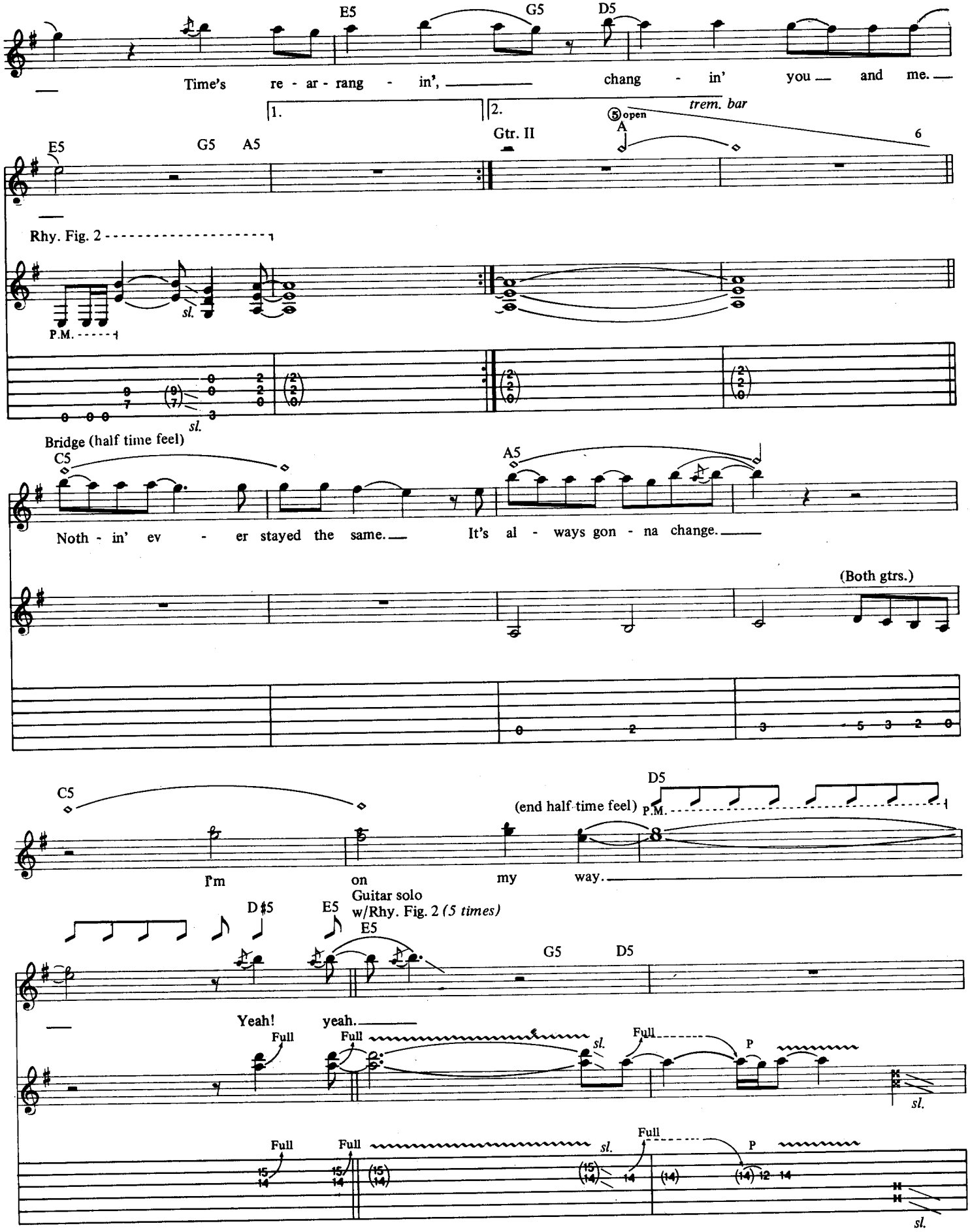
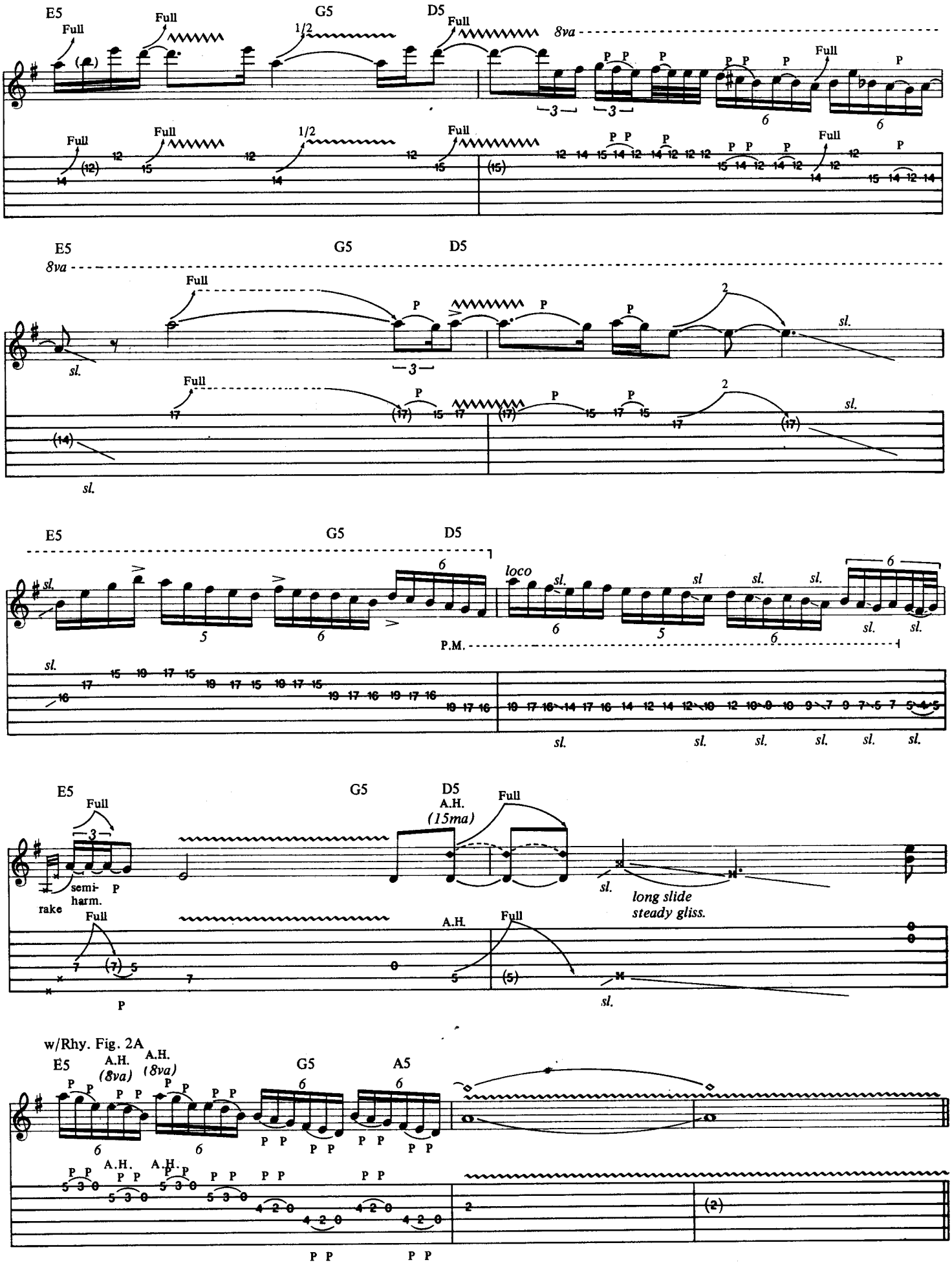
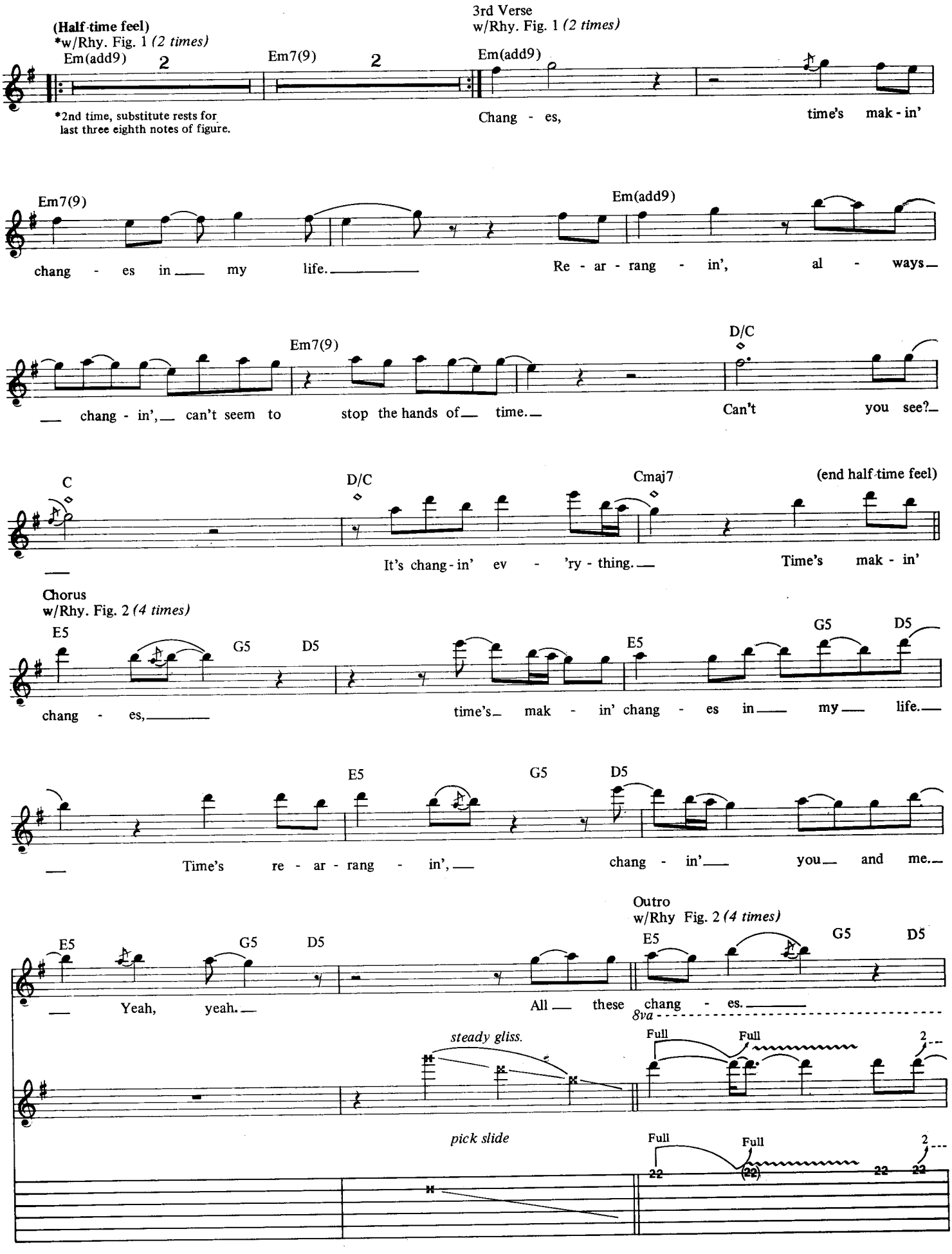
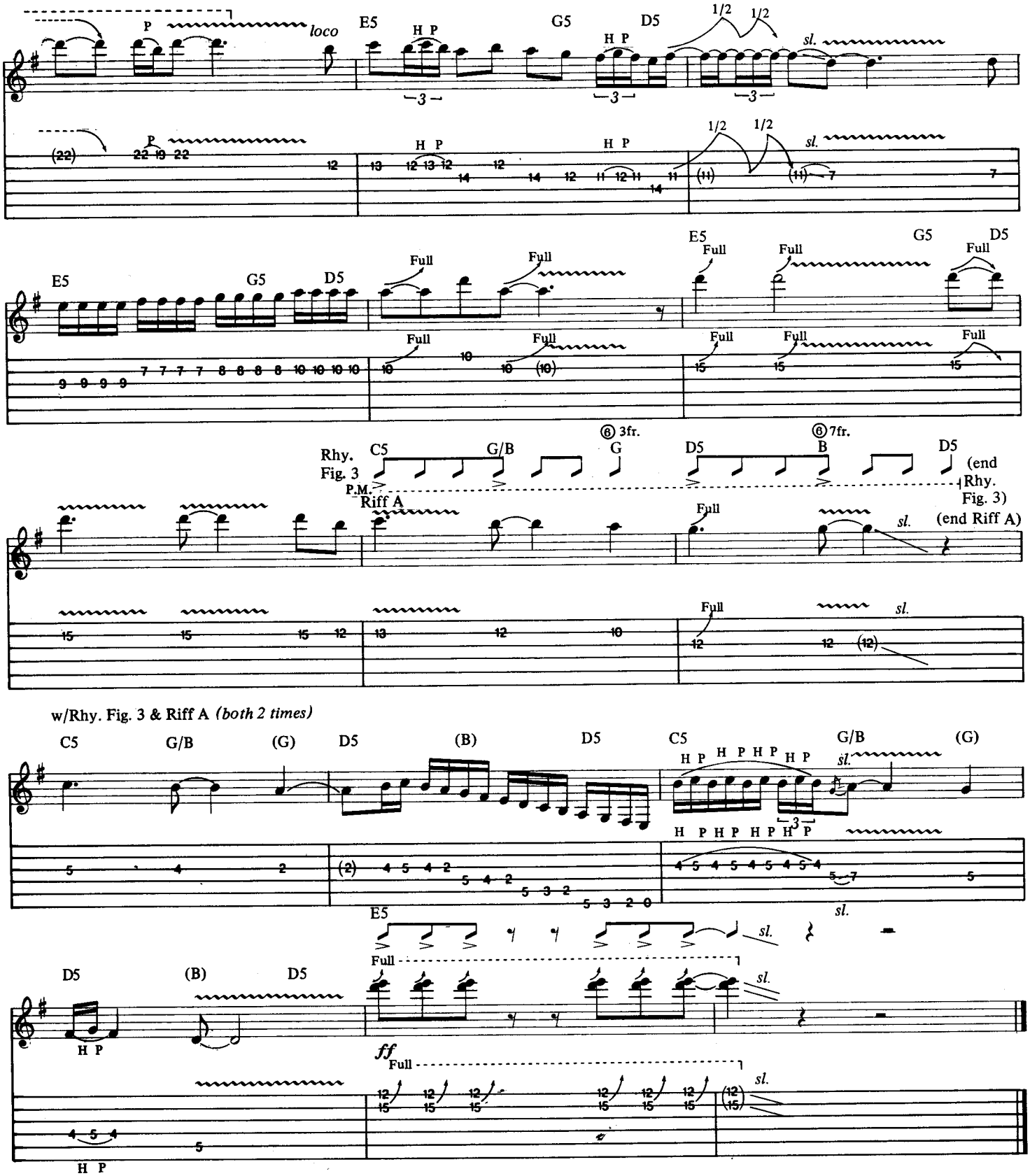
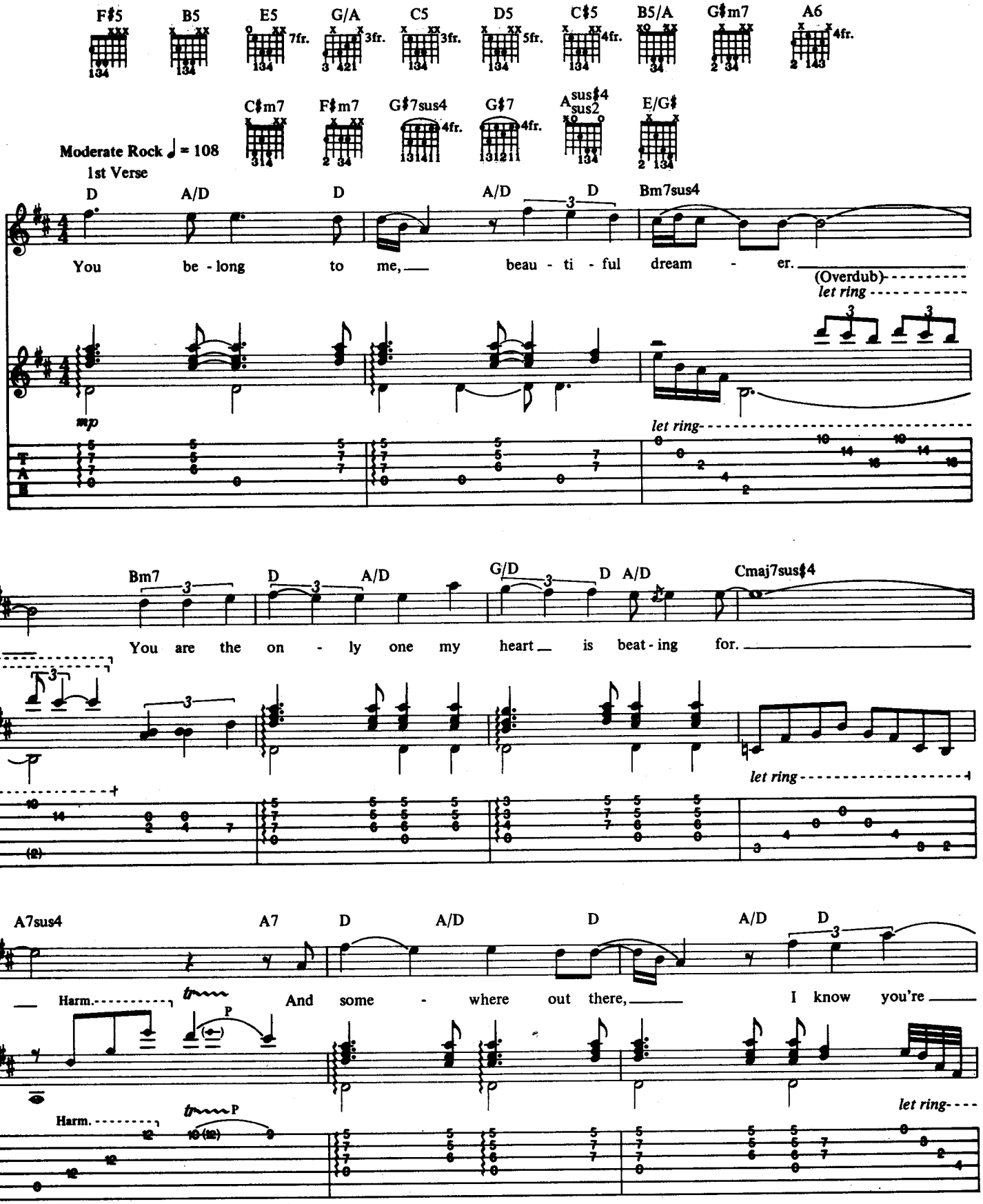

E5
G5
D5
Time's re - ar - rang - in', chang - in' you and me.
1.
2.
trem. bar
E5
G5
A5
Gtr. II
5 open
A
6
Rhy. Fig. 2
P.M.
sl.
Bridge (half time feel)
C5
A5
Noth - in' ev - er stayed the same. It's al - ways gon - na change.
(Both gtrs.)
C5
D5
(end half-time feel)
P.M.
I'm on my way.
D♯5
E5
Guitar solo
w/Rhy. Fig. 2 (5 times)
E5
G5
D5
Yeah! yeah.
Full
Full
sl.
Full
P
sl.
Full
Full
sl.
Full
P
sl.


E5
G5
D5
Full
1/2
8va
P
3
6
sl.
loco
P.M.
w/Rhy. Fig. 2A
A.H.
(8va)
(15ma)
A5
semi-
harm.
rake
long slide
steady gliss.

(Half-time feel)
*w/Rhy. Fig. 1 (2 times)
Em(add9)
2
Em7(9)
2
*2nd time, substitute rests for last three eighth notes of figure.
3rd Verse
w/Rhy. Fig. 1 (2 times)
Em(add9)
Chang - es,
time's mak - in'
Em7(9)
chang - es in my life.
Em(add9)
Re - ar - rang - in', al - ways
Em7(9)
chang - in', can't seem to stop the hands of time.
D/C
Can't you see?
C
D/C
It's chang - in' ev - 'ry - thing.
Cmaj7
(end half-time feel)
Time's mak - in'
Chorus
w/Rhy. Fig. 2 (4 times)
E5
G5
D5
chang - es,
time's mak - in' chang - es in my life.
Time's re - ar - rang - in',
chang - in' you and me.
Outro
w/Rhy Fig. 2 (4 times)
Yeah, yeah.
All these chang - es.
8va
steady gliss.
Full
pick slide
22
(22)

*Additional Lyrics*

2. Faces, strange faces, cloud my mind.
Empty traces make it hard for me to find.
Somewhere in the distance is there someone who awaits
For that moment? I am taken over by the hands of fate.
Can't you see? The world is changin' me. *(To Chorus)*

# ECSTASY

## As recorded by VINNIE VINCENT INVASION

Words and Music by Vinnie Vincent

F♯5 B5 E5 7fr. G/A 3fr. C5 3fr. D5 5fr. C♯5 4fr. B5/A G♯m7 A6 4fr.
C♯m7 F♯m7 G♯7sus4 4fr. G♯7 4fr. Asus♯4/sus2 E/G♯
Moderate Rock ♩ = 108
1st Verse
D A/D D A/D D Bm7sus4
You be - long to me, beau - ti - ful dream - er.
(Overdub)
let ring
mp
let ring
Bm7 D A/D G/D D A/D Cmaj7sus♯4
You are the on - ly one my heart is beat - ing for.
let ring
A7sus4 A7 D A/D D A/D D
Harm.
And some - where out there, I know you're
Harm.
let ring

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w/Fill 1

Bm9sus4 Cmaj7(add♯4) Cmaj7

— wait - ing for me. — Ooh,— heav - en in your arms — is

(Overdub)

Harm.

sl. let ring

Harm.

sl.

G6/A A9 A9/G F♯m7 G6(♭5) F♯m7

just a dream— a - way. — Soon our day will come.— We're born to be

Rhy. Fig. 1

let ring

G6(♭5) F♯m7 Bm7add4 Bm9add4 Em9 A7/6sus4

one.— Some - day we'll— walk in the sun. — Young

(end Rhy. Fig. 1)

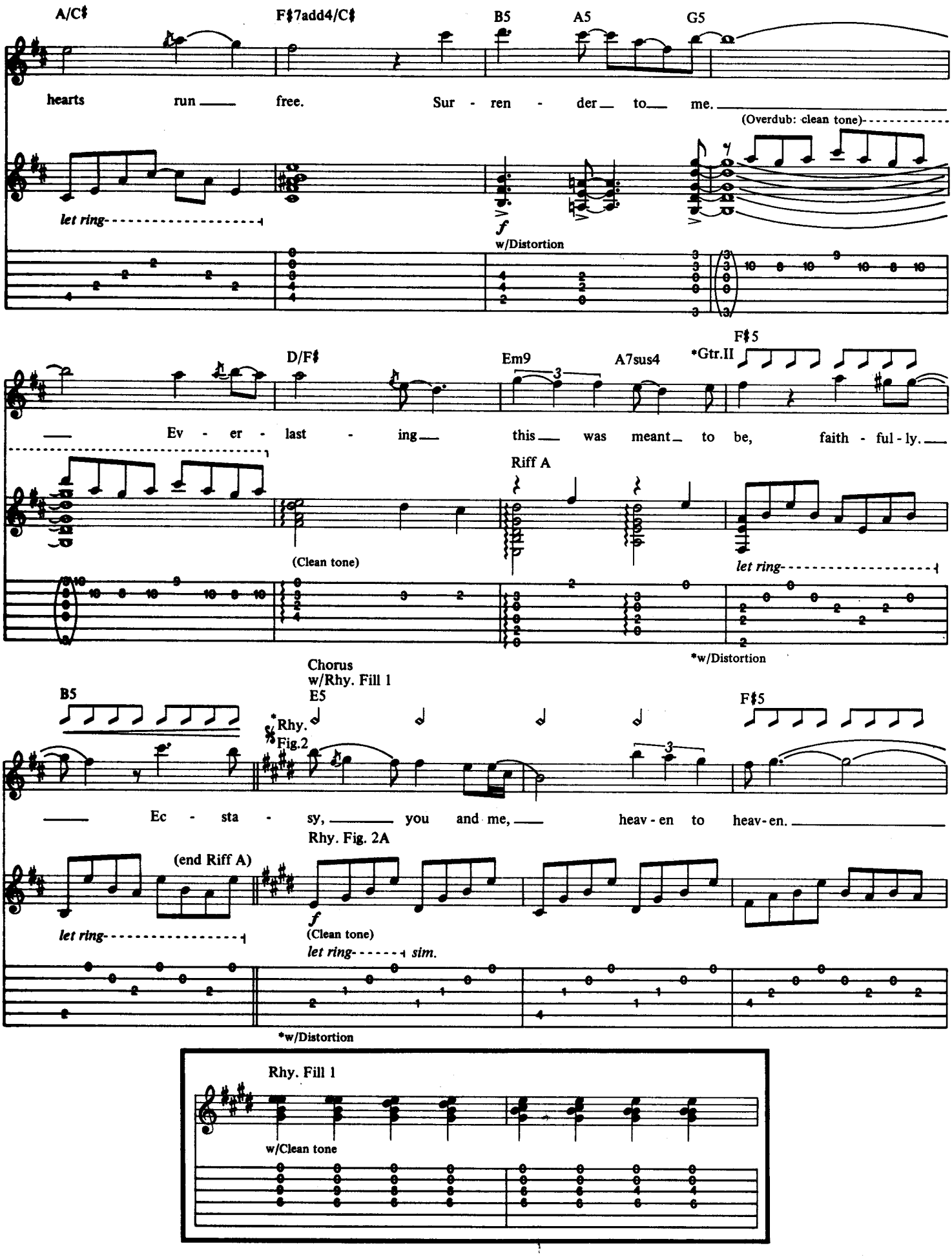
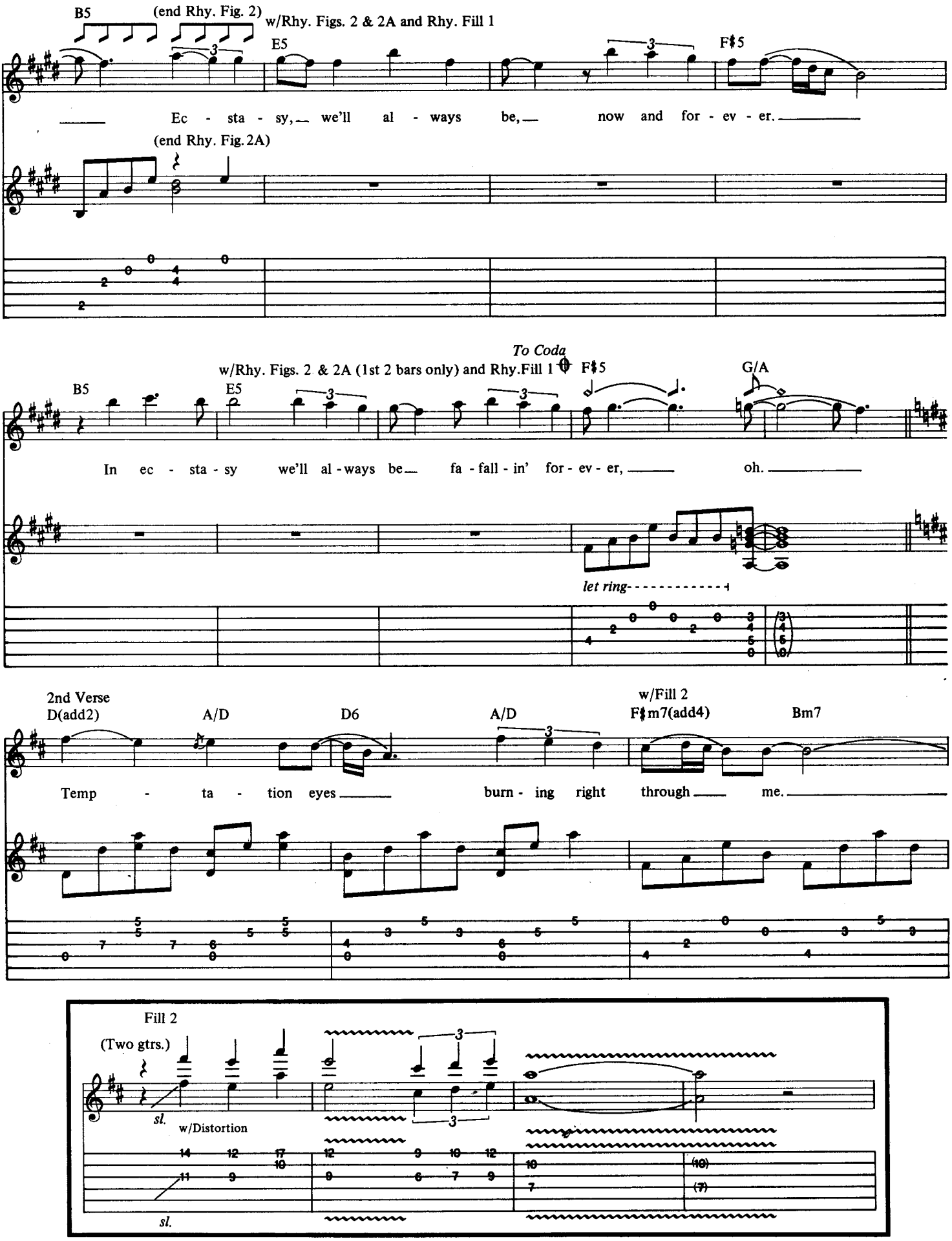
let ring let ring

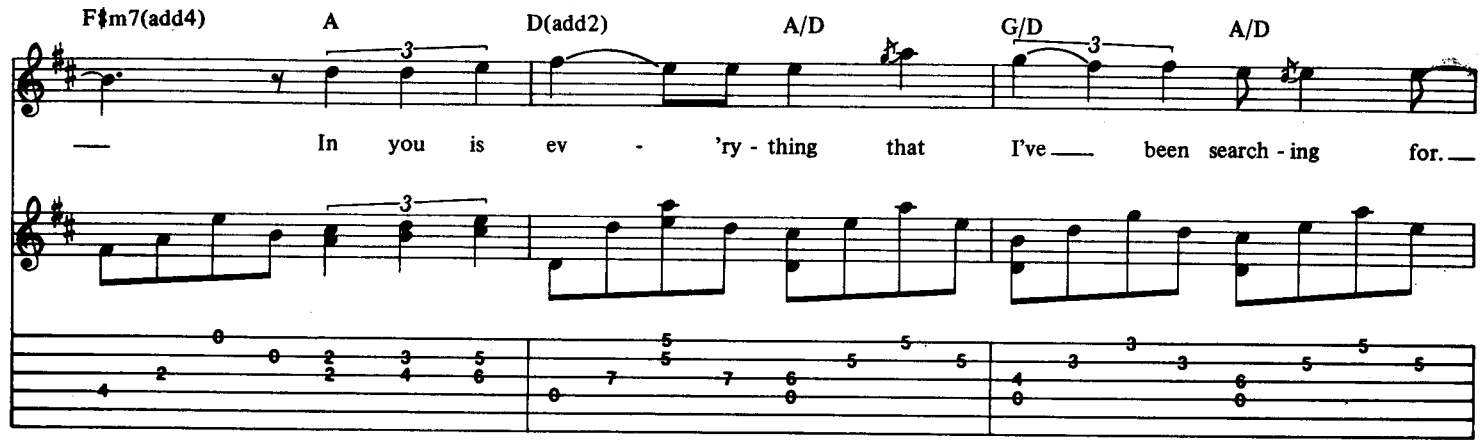
Fill 1

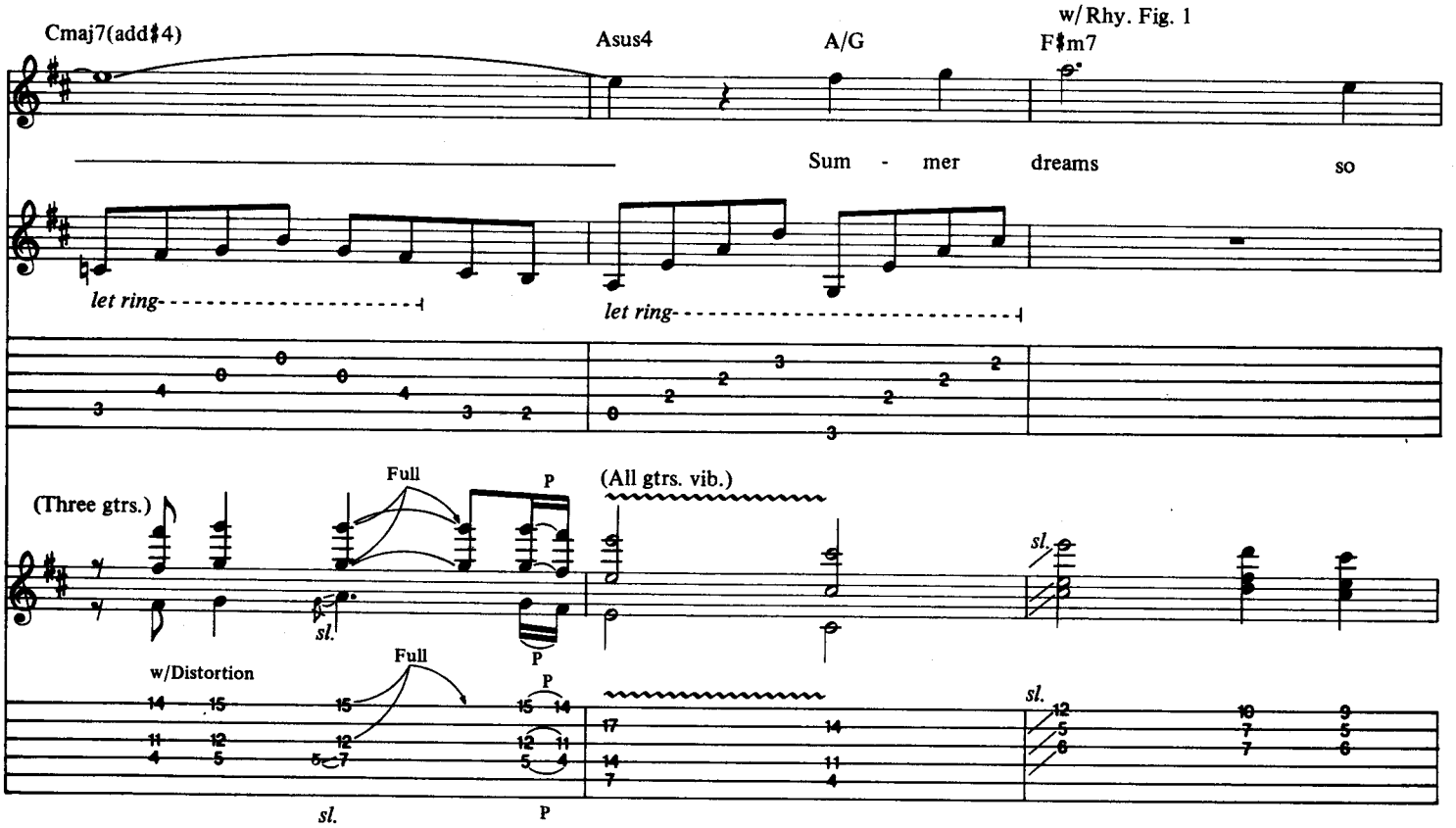
*Harm.

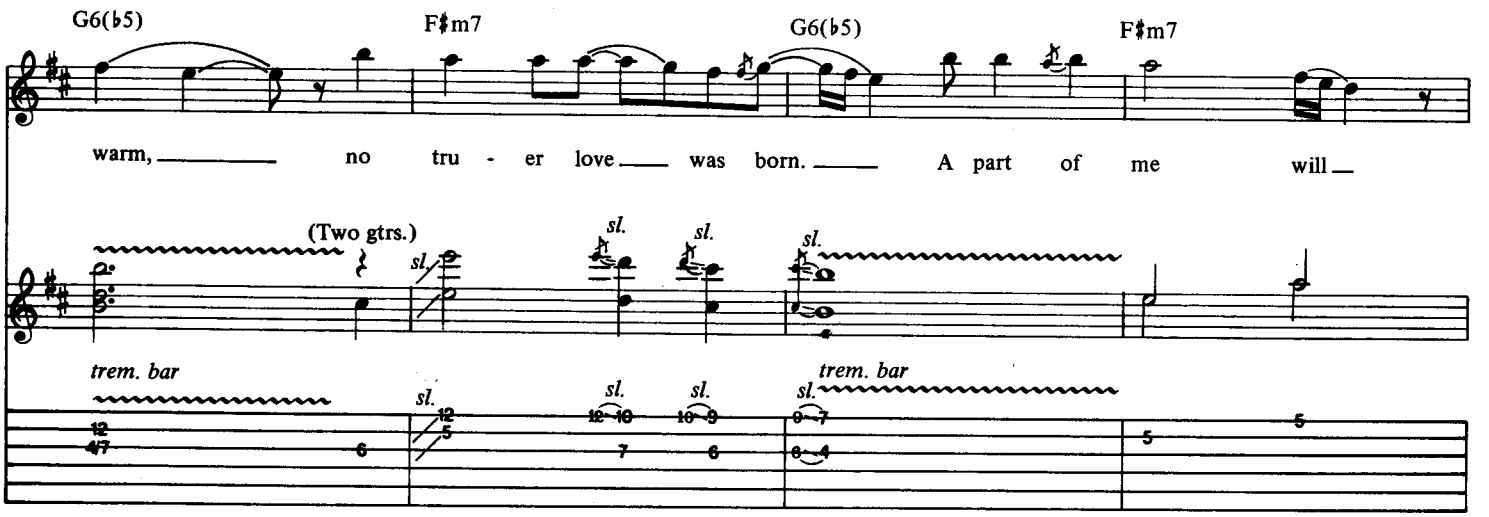
*Harm.

2(14)

*Tapped harmonics: Hold down chord from at 2nd fret while tapping at 14th fret.

A/C♯
F♯7add4/C♯
B5
A5
G5
hearts run free. Sur - ren - der to me.
(Overdub: clean tone)
let ring
f
w/Distortion
D/F♯
Em9
A7sus4
*Gtr.II
F♯5
Ev - er - last - ing this was meant to be, faith - ful - ly.
Riff A
(Clean tone)
let ring
*w/Distortion
Chorus
w/Rhy. Fill 1
B5
E5
F♯5
*Rhy. Fig.2
Ec - sta - sy, you and me, heav - en to heav - en.
Rhy. Fig. 2A
(end Riff A)
let ring
f
(Clean tone)
let ring sim.
*w/Distortion
Rhy. Fill 1
w/Clean tone

B5
(end Rhy. Fig. 2)
w/Rhy. Figs. 2 & 2A and Rhy. Fill 1
E5
F♯5
Ec - sta - sy, we'll al - ways be, now and for - ev - er.
(end Rhy. Fig. 2A)
To Coda
w/Rhy. Figs. 2 & 2A (1st 2 bars only) and Rhy. Fill 1
B5
E5
F♯5
G/A
In ec - sta - sy we'll al - ways be fa - fall - in' for - ev - er, oh.
let ring
2nd Verse
D(add2)
A/D
D6
A/D
w/Fill 2
F♯m7(add4)
Bm7
Temp - ta - tion eyes burn - ing right through me.
Fill 2
(Two gtrs.)
sl.
w/Distortion
sl.


F♯m7(add4)
A
D(add2)
A/D
G/D
A/D
In you is ev - 'ry - thing that I've been search - ing for.


Cmaj7(add♯4)
Asus4
A/G
w/ Rhy. Fig. 1
F♯m7
Sum - mer dreams so
let ring
let ring
(Three gtrs.)
Full
P
(All gtrs. vib.)
sl.
w/Distortion
Full
P
sl.
P


G6(♭5)
F♯m7
G6(♭5)
F♯m7
warm, no tru - er love was born. A part of me will
(Two gtrs.)
sl.
trem. bar
trem. bar

w/Riff A

Em9 A7sus4 F♯5 B5

D.S. al Coda

live in you al - ways, ev - er - more. Ec - sta -

H P sl. H P sl.

Coda

F♯5 B5 C5

ev - er. Ec - sta - sy, yeah,

let ring sim.

w/Rhy. Fill 2

D5 E5

woh, oh.

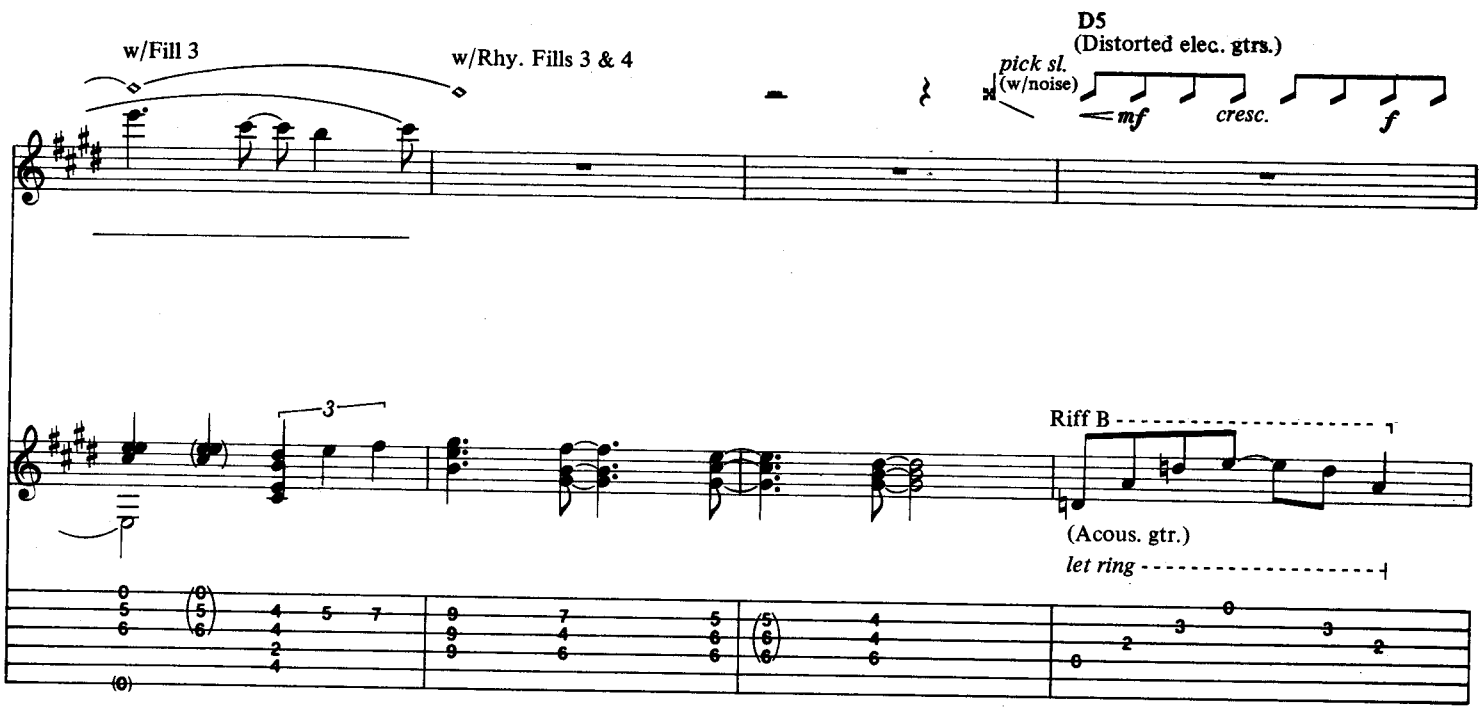
H P

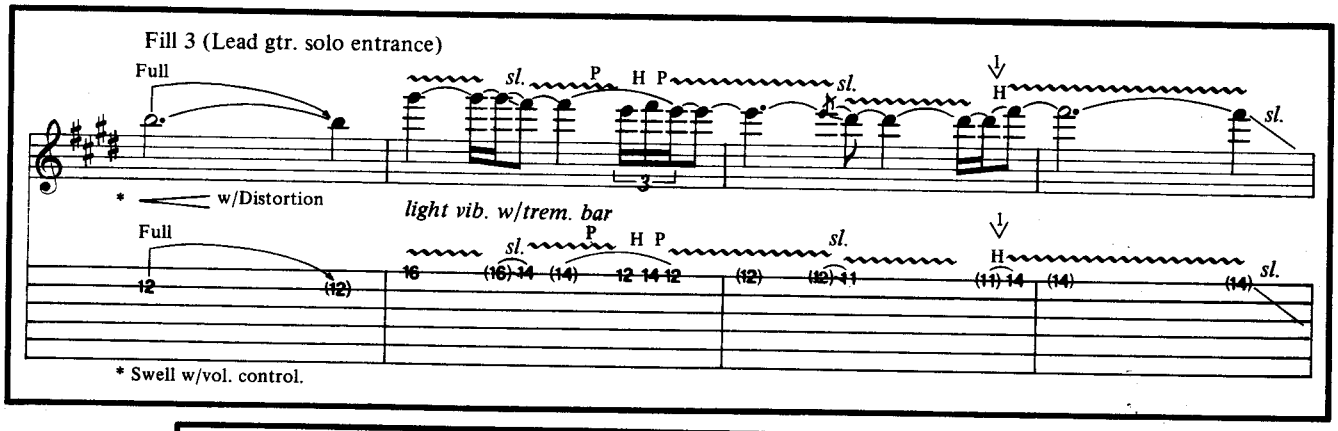
let ring

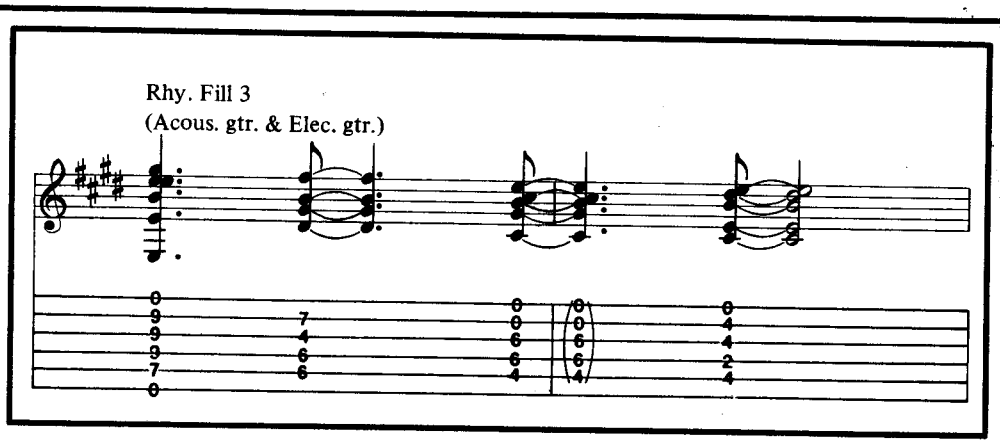
H P

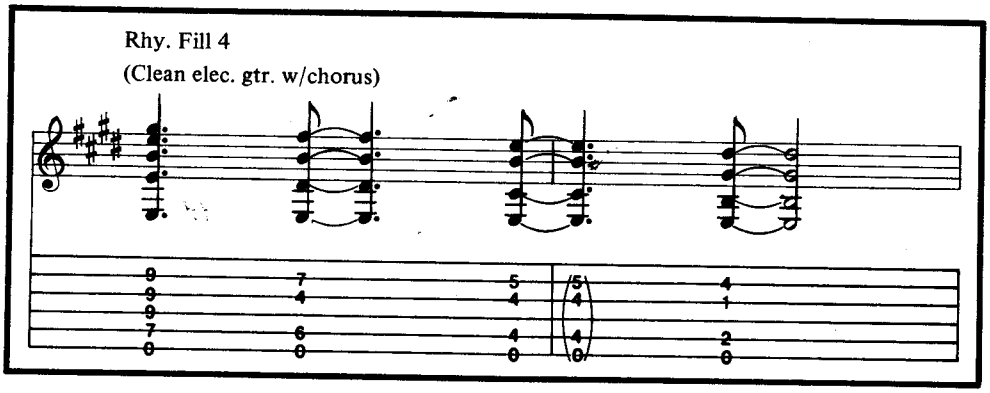
Rhy. Fill 2 (Acous. gtr.)

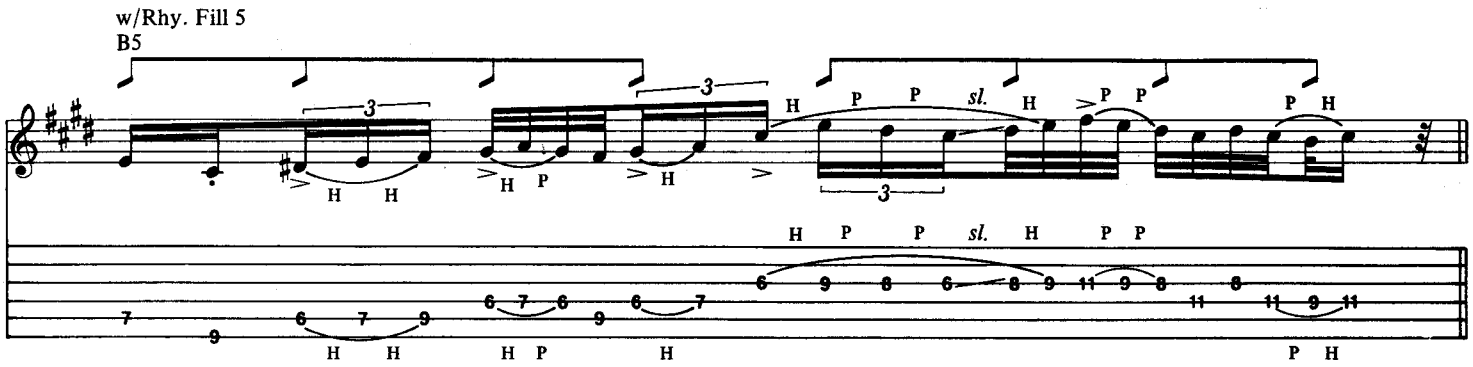
let ring

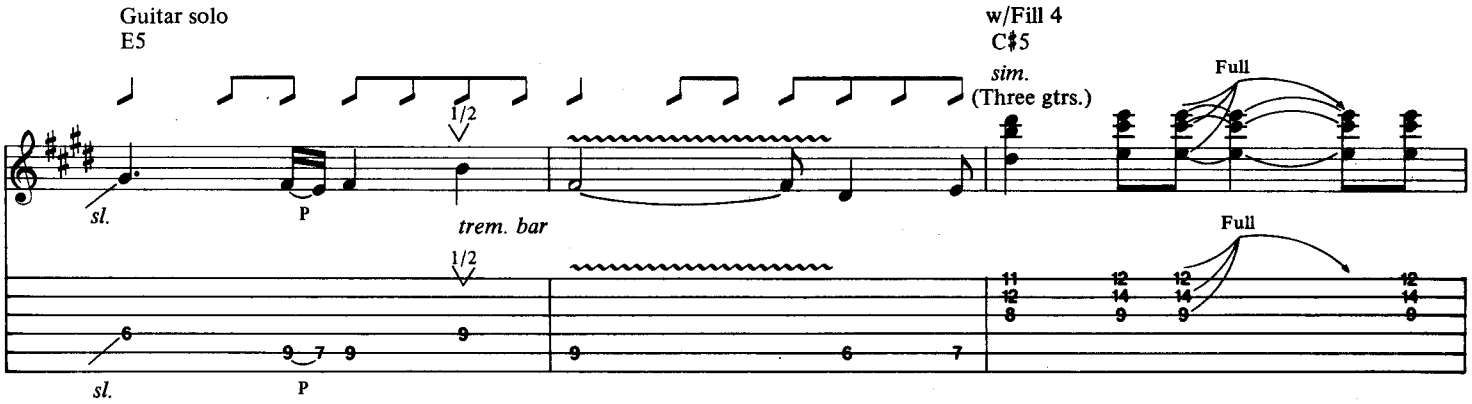

w/Fill 3
w/Rhy. Fills 3 & 4
D5
(Distorted elec. gtrs.)
pick sl.
(w/noise)
mf
cresc.
f
Riff B
(Acous. gtr.)
let ring

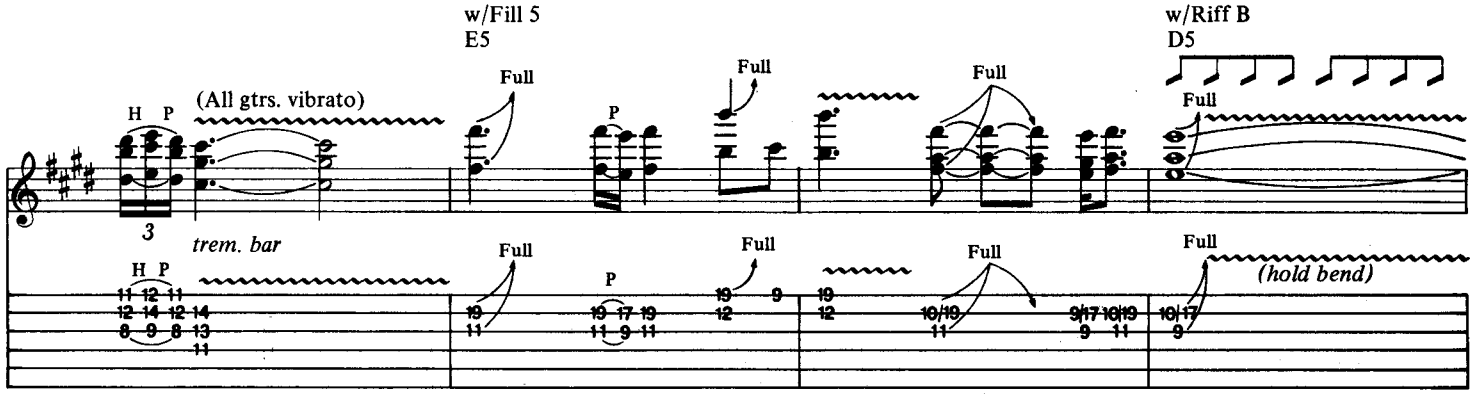

Fill 3 (Lead gtr. solo entrance)
Full
w/Distortion
light vib. w/trem. bar
Full
* Swell w/vol. control.

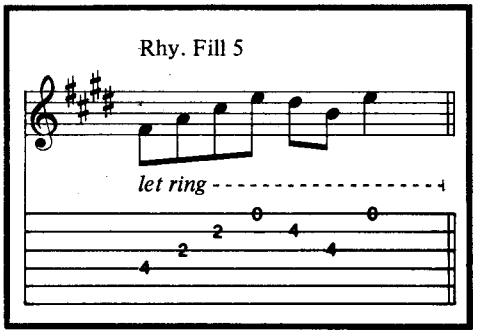

Rhy. Fill 3
(Acous. gtr. & Elec. gtr.)

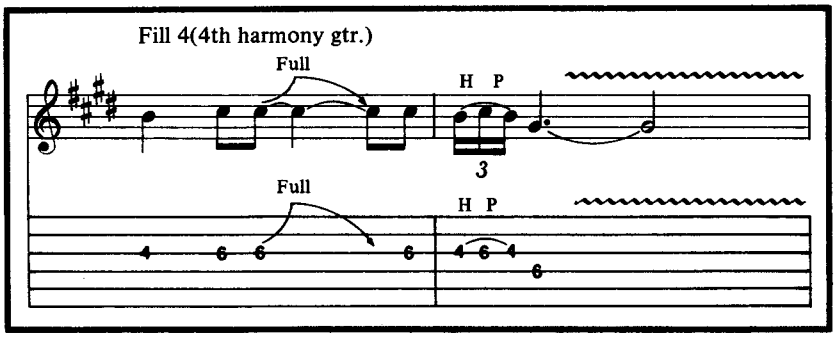

Rhy. Fill 4
(Clean elec. gtr. w/chorus)

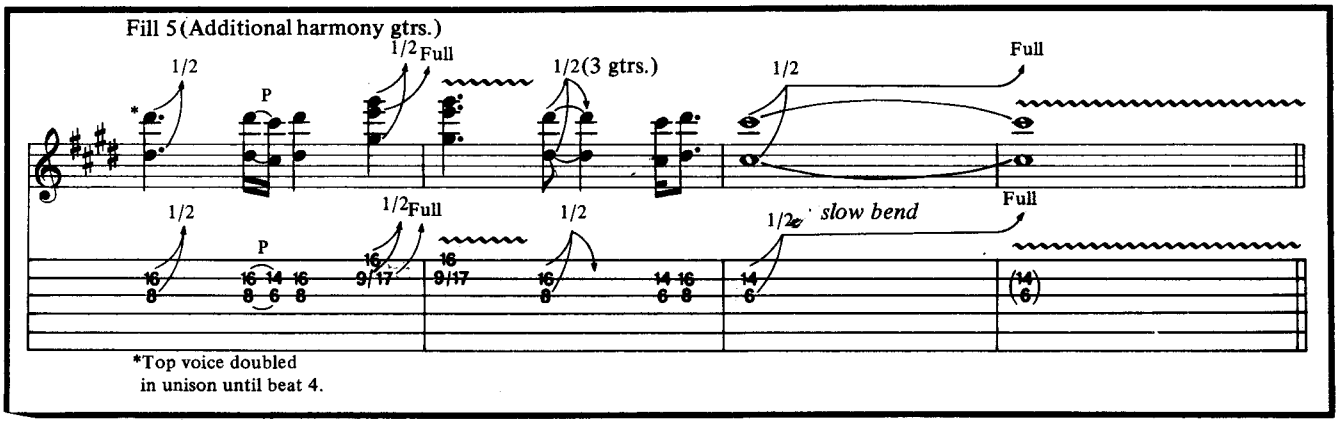
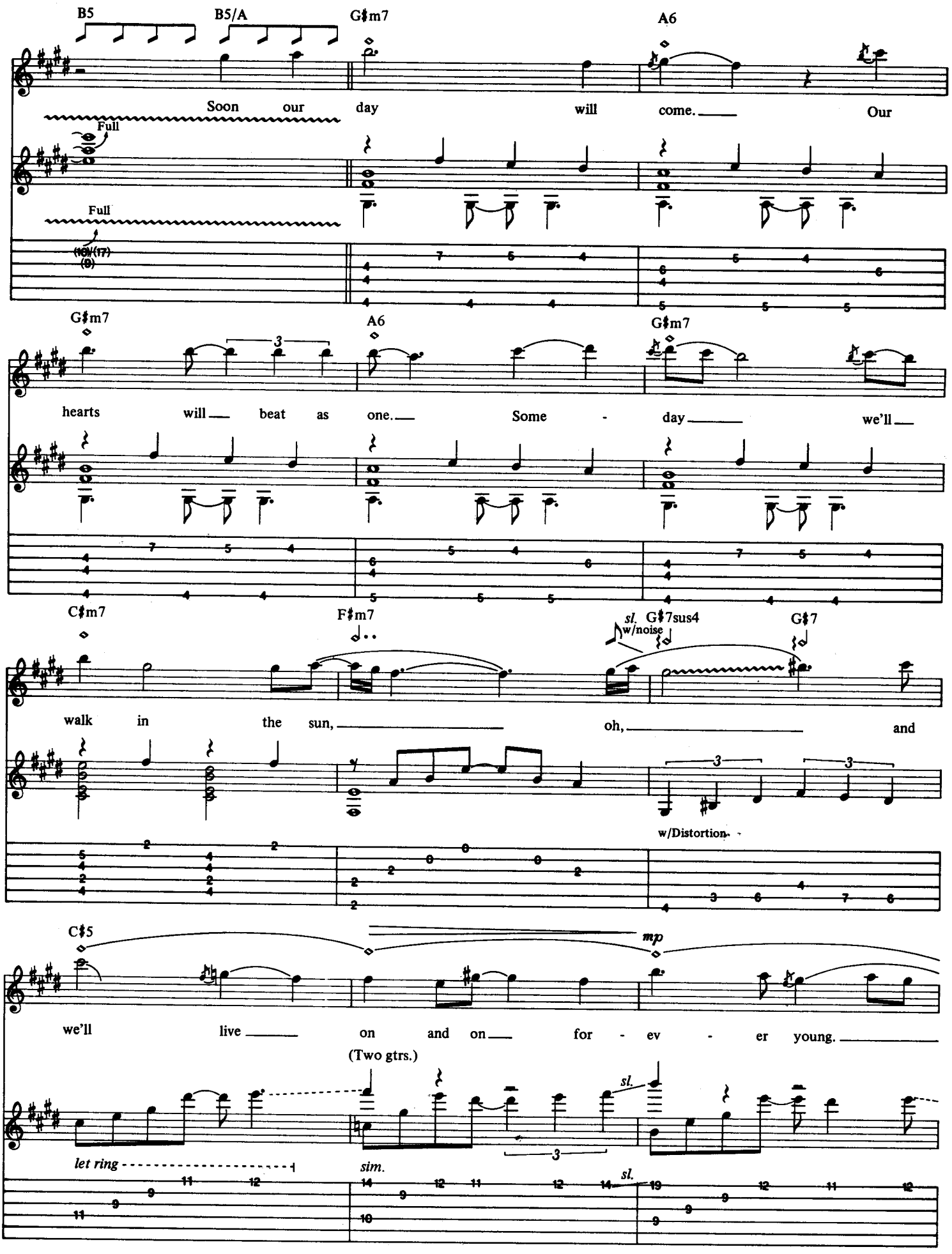

w/Rhy. Fill 5
B5


Guitar solo
E5
w/Fill 4
C♯5
sim.
(Three gtrs.)
Full
trem. bar


w/Fill 5
E5
w/Riff B
D5
(All gtrs. vibrato)
Full
trem. bar
(hold bend)


Rhy. Fill 5
let ring


Fill 4(4th harmony gtr.)
Full


Fill 5(Additional harmony gtrs.)
1/2
Full
1/2(3 gtrs.)
slow bend
*Top voice doubled
in unison until beat 4.

B5
B5/A
G♯m7
A6
Soon our day will come. Our
Full
Full
(10)-(17)
(9)
G♯m7
A6
G♯m7
hearts will beat as one. Some - day we'll
C♯m7
F♯m7
sl. w/noise
G♯7sus4
G♯7
walk in the sun, oh, and
w/Distortion
C♯5
mp
we'll live on and on for - ev - er young.
(Two gtrs.)
sl.
let ring
sim.
sl.

A sus♯4 sus2

w/Rhy. Fill 6
E/G♯

We cel - e - brate this heav - en

A sus♯4 sus2

B5
(w/Distortion)

C♯5

through the end of time. Ec - sta-

Chorus F♯5
Rhy. Fig. 3

G♯m7

C♯5

(end Rhy. Fig. 3)

P.M.

sy, you and me, heav - en to heav - en. Ec - sta -

Rhy. Fig. 3A

(end Rhy. Fig. 3A)

*let ring* *sim.*

*sl.*

w/Rhy. Figs. 3 & 3A (till end)

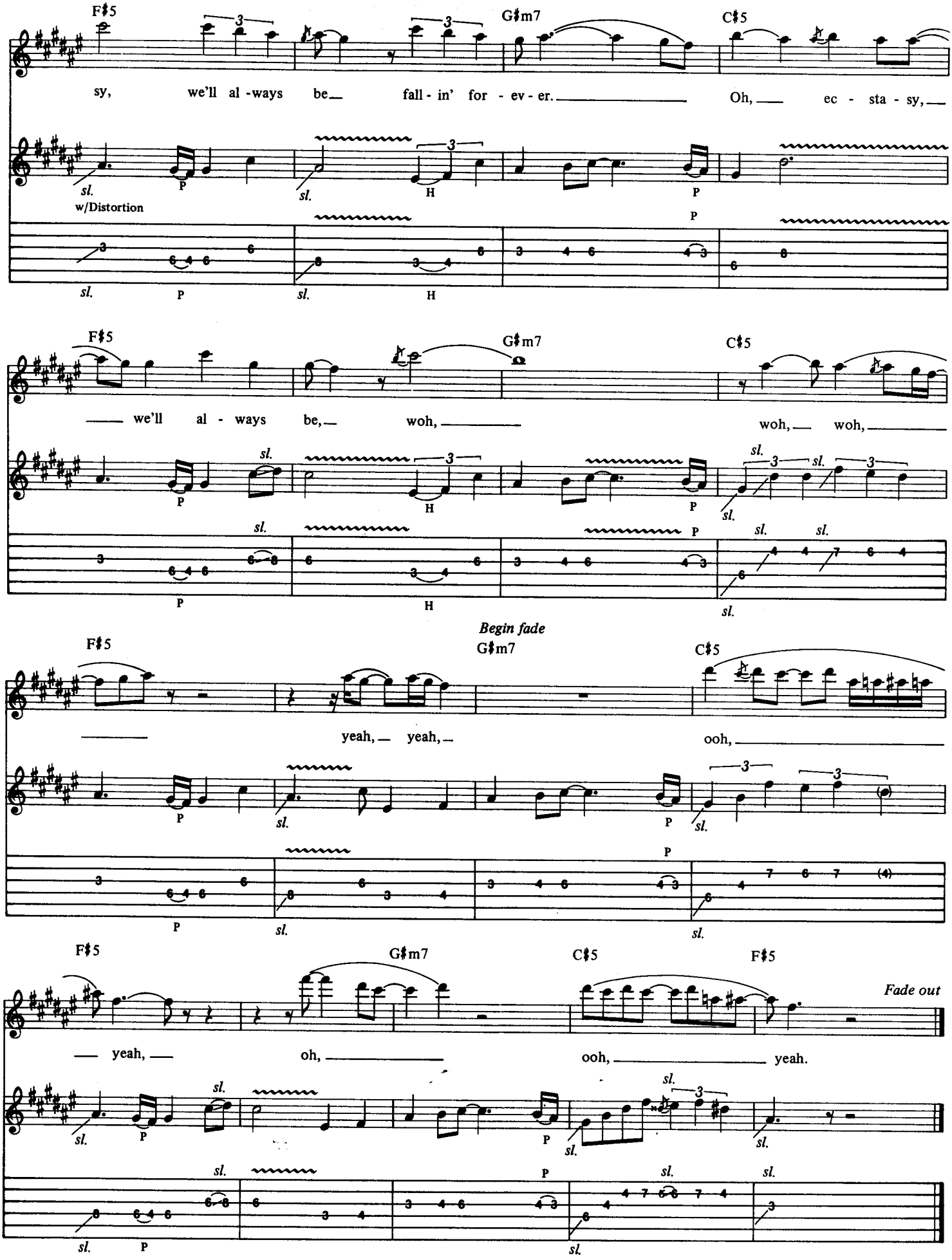
F♯5

G♯m7

C♯5

sy. We'll al - ways be, now and for - ev - er. In ec - sta -

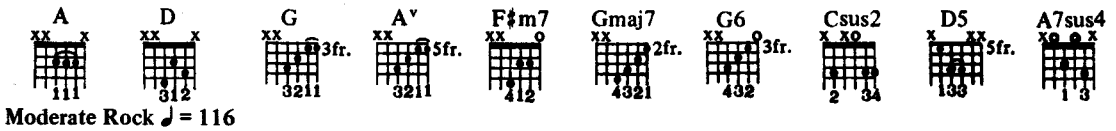
Rhy. Fill 6

*let ring*

F♯5
G♯m7
C♯5
sy, we'll al - ways be fall - in' for - ev - er. Oh, ec - sta - sy,
w/Distortion
we'll al - ways be, woh, woh, woh,
Begin fade
yeah, yeah, ooh,
F♯5
G♯m7
C♯5
F♯5
Fade out
yeah, oh, ooh, yeah.

# NO SUBSTITUTE

As recorded by VINNIE VINCENT INVASION

Words and Music by Vinnie Vincent




Moderate Rock ♩ = 116

1st Verse

(Band tacet)

1. I want you but you nev - er re - ply. I can't get through on your

Rhy. Fig. 1

line. While your in - tu - i - tion keeps hold - ing you down, you're

(end Rhy. Fig. 1)

2nd, 3rd Verses w/Rhy. Fig. 1 (1½ times)

hang - ing me up ev - 'ry time. 2. I want you to want me and

3. *See additional lyrics*

whis - per my name in ev - 'ry breath that you take. I wan - na

touch you and fill up your dreams and vow your heart will nev - er break. I want your

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Pre-chorus

Gmaj7 G6 Gmaj7 Csus2

pas - sion. Though it's not your fash - ion, I

w/Rhy. Fig. 1 (1st 2 bars only)

A D A D G A

know you can make it your style. Don't you know there's no ...

Chorus

w/Bkgd. Vocal Fill 1 (3 times)

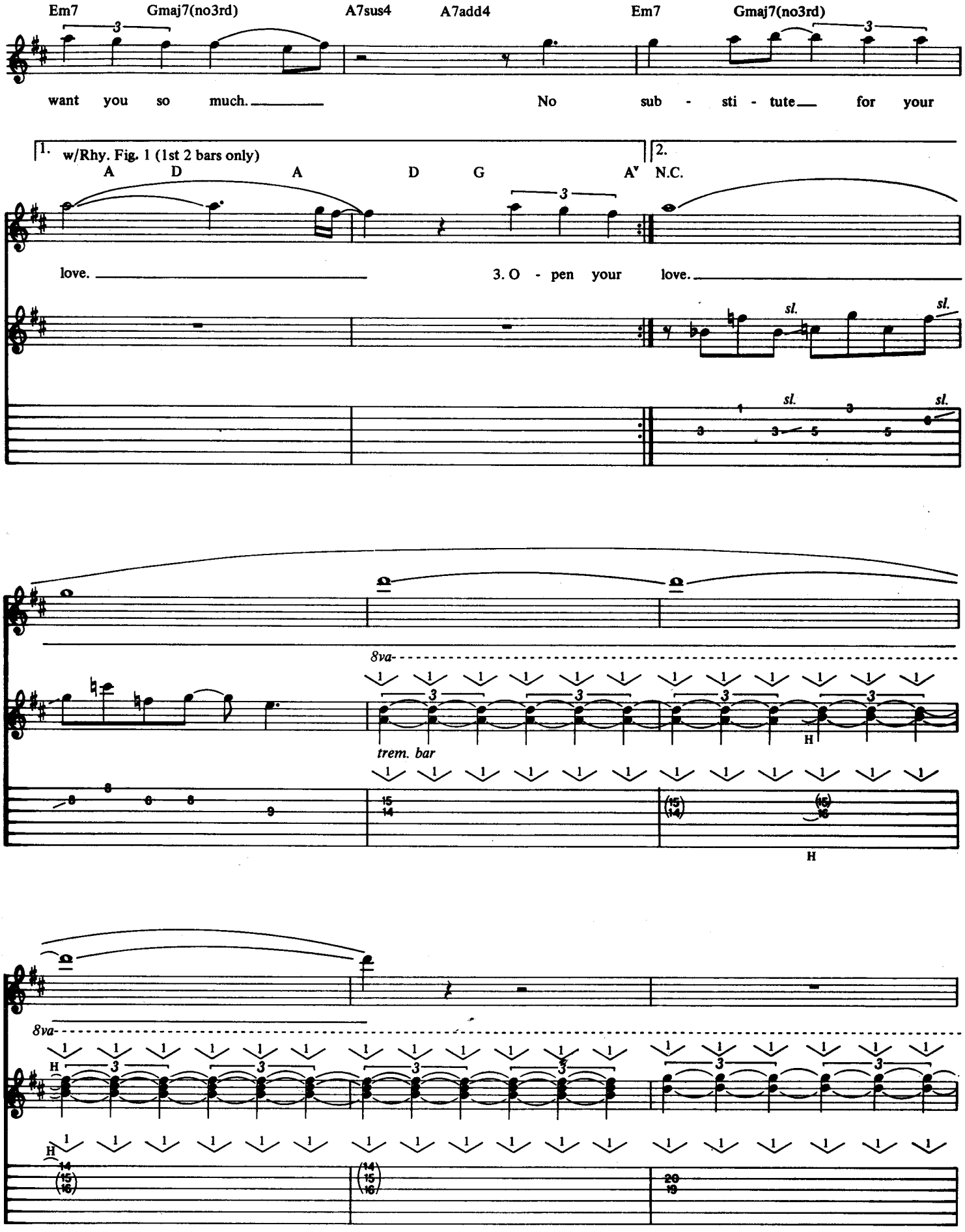
A7sus4 A7add4 Em7 Gmaj7(no3rd) A7sus4 A7add4

I live for your touch. I

Rhy. Fig. 2

Bkgd. Vocal Fill 1

Sub - sti - tute.


Em7
Gmaj7(no3rd)
A7sus4
A7add4
Em7
Gmaj7(no3rd)
want you so much.
No sub - sti - tute for your
1. w/Rhy. Fig. 1 (1st 2 bars only)
2. N.C.
A D A D G A
love.
3. O - pen your love.
sl.
8va
trem. bar
H

w/Fill 1

8va

Guitar solo

D5

sim.

Full

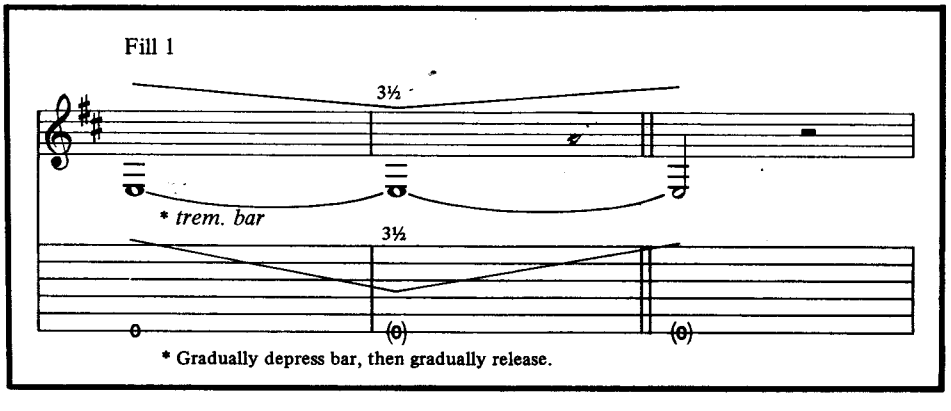
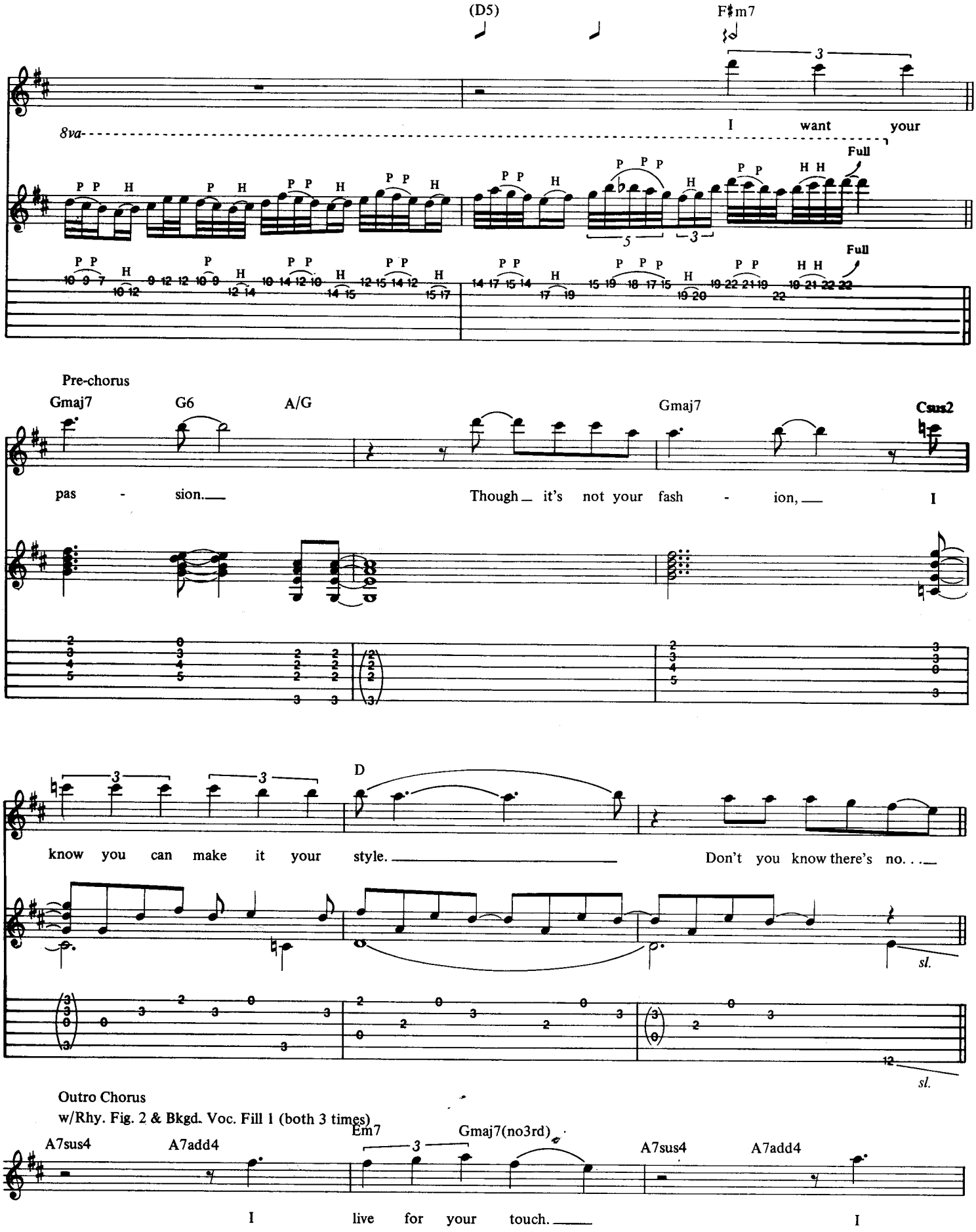
trem. bar

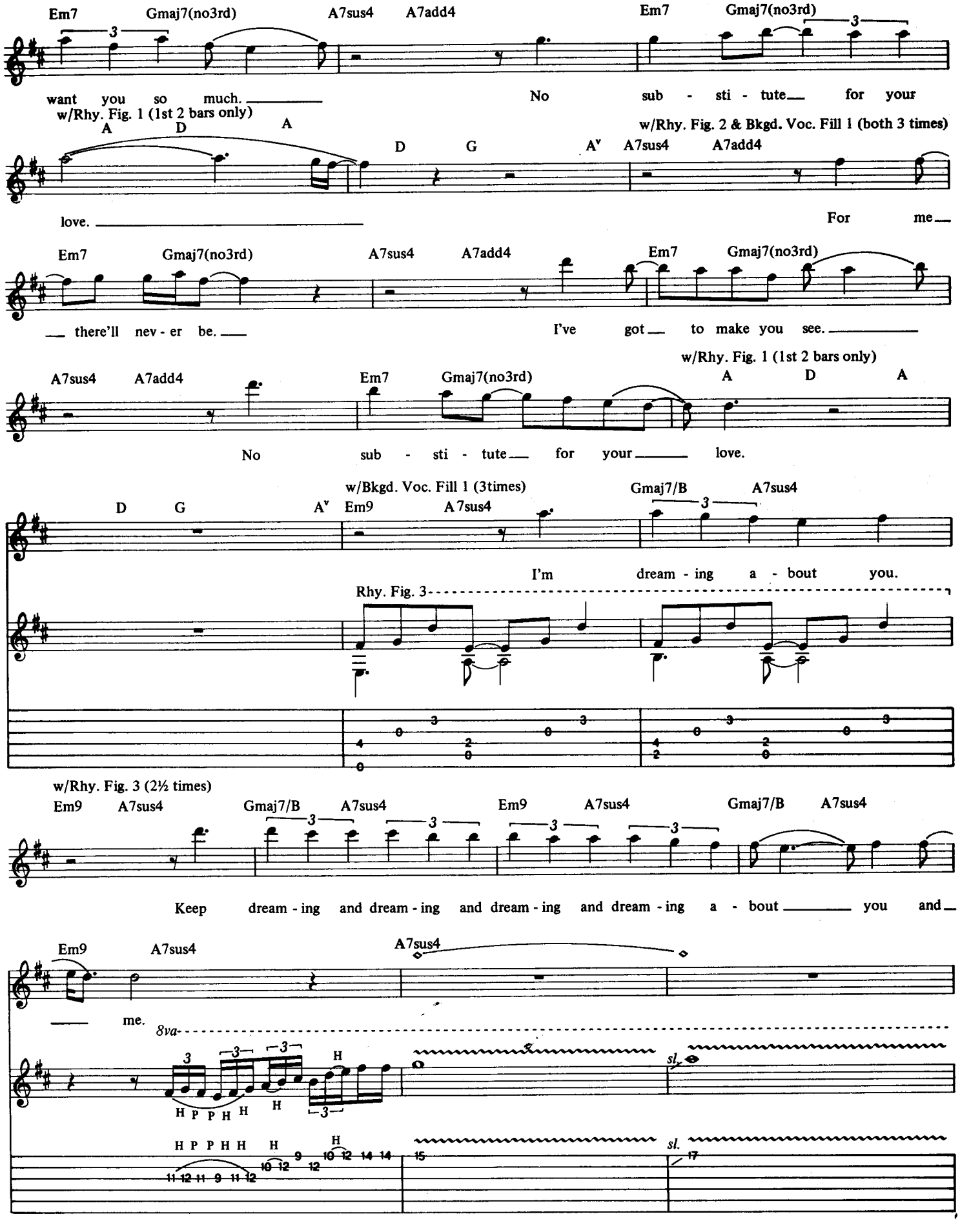
8va

sl.

loco

8va



(D5)
F♯m7
8va
I want your
Full
Pre-chorus
Gmaj7
G6
A/G
Gmaj7
Csus2
pas - sion.
Though it's not your fash - ion,
I
D
know you can make it your style.
Don't you know there's no...
sl.
sl.
Outro Chorus
w/Rhy. Fig. 2 & Bkgd. Voc. Fill 1 (both 3 times)
A7sus4
A7add4
Em7
Gmaj7(no3rd)
A7sus4
A7add4
I live for your touch.
I

Em7 Gmaj7(no3rd) A7sus4 A7add4 Em7 Gmaj7(no3rd)
want you so much. No sub - sti - tute for your
w/Rhy. Fig. 1 (1st 2 bars only)
A D A D G A A7sus4 A7add4
w/Rhy. Fig. 2 & Bkgd. Voc. Fill 1 (both 3 times)
love. For me
Em7 Gmaj7(no3rd) A7sus4 A7add4 Em7 Gmaj7(no3rd)
there'll nev - er be. I've got to make you see.
A7sus4 A7add4 Em7 Gmaj7(no3rd)
w/Rhy. Fig. 1 (1st 2 bars only)
A D A
No sub - sti - tute for your love.
w/Bkgd. Voc. Fill 1 (3times)
D G A Em9 A7sus4 Gmaj7/B A7sus4
I'm dream - ing a - bout you.
Rhy. Fig. 3
w/Rhy. Fig. 3 (2½ times)
Em9 A7sus4 Gmaj7/B A7sus4 Em9 A7sus4 Gmaj7/B A7sus4
Keep dream - ing and dream - ing and dream - ing and dream - ing a - bout you and
Em9 A7sus4 A7sus4
me.
8va
H P P H H H P P H H H H
sl.
sl.

w/Rhy. Fig. 4 (till end)

w/Bkgd. Voc. Fill 1 (till end)

Gmaj7/B A7sus4 Em9 A7sus4 Gmaj7/B A7sus4

No, no, no sub - sti - tute. No

8va sl. sl.

Em9 A7sus4 Gmaj7/B A7sus4 Em9 A7sus4

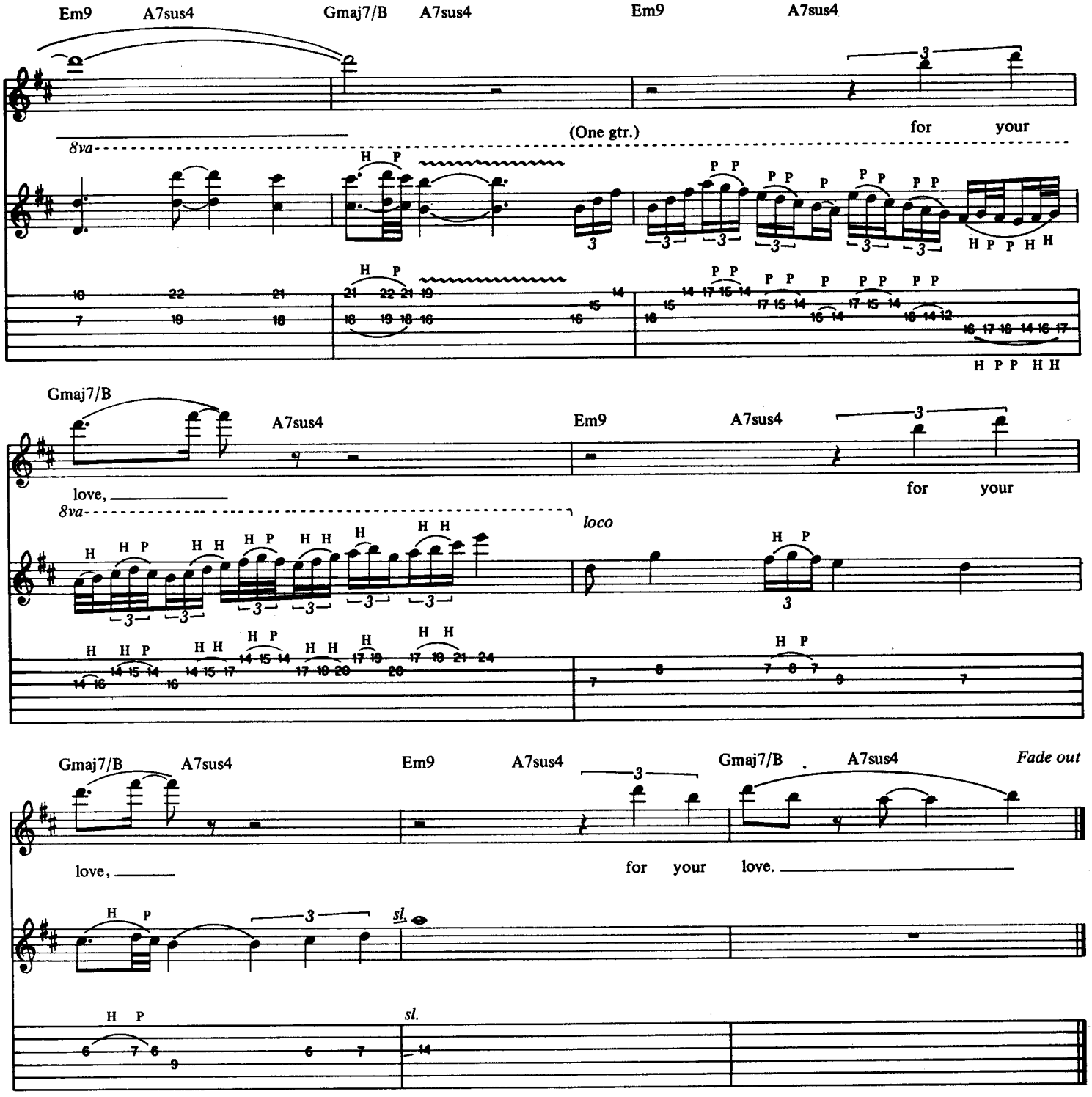
sub - sti - tute. No sub - sti - tute for your

8va Two

Gmaj7/B A7sus4 Em9 A7sus4 Gmaj7/B A7sus4

love,

8va sl. sl.

Rhy. Fig. 4

*Additional Lyrics*

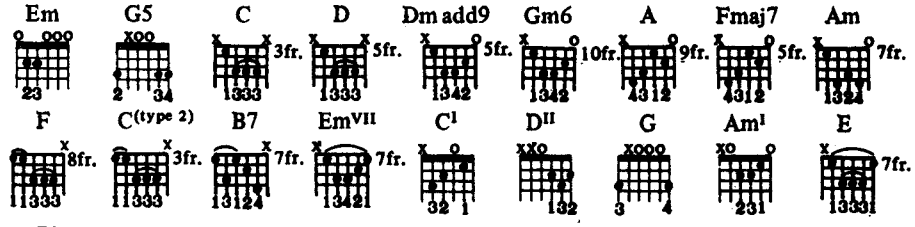
3. Open your window and see the real world
To know what you've been missing.
Come out of the shadows. Insecurity lies
In a heart afraid to listen.

Pre-chorus: Don't gamble your life away
On things that will fade away.
Love is waiting for you. *(To Chorus)*

# TIME

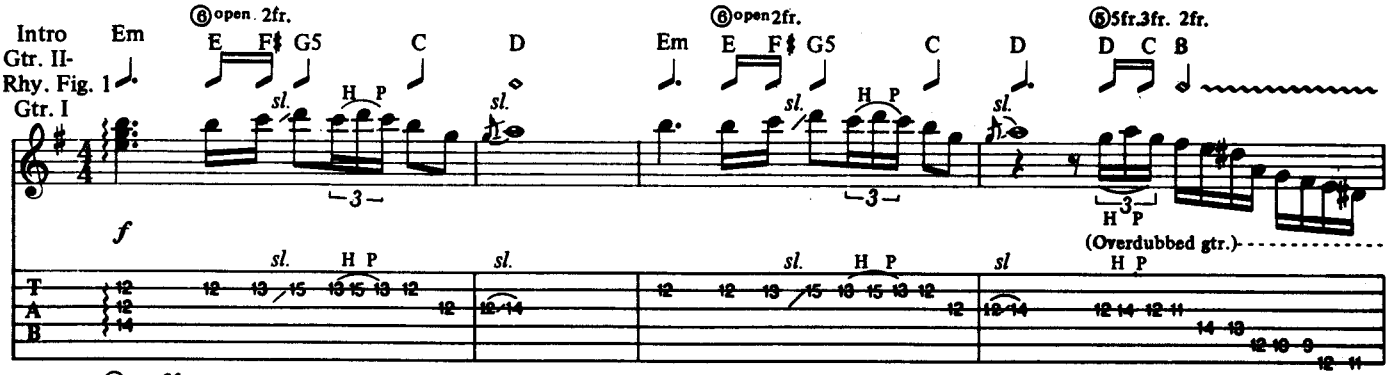
## As recorded by McAULEY-SCHENKER GROUP

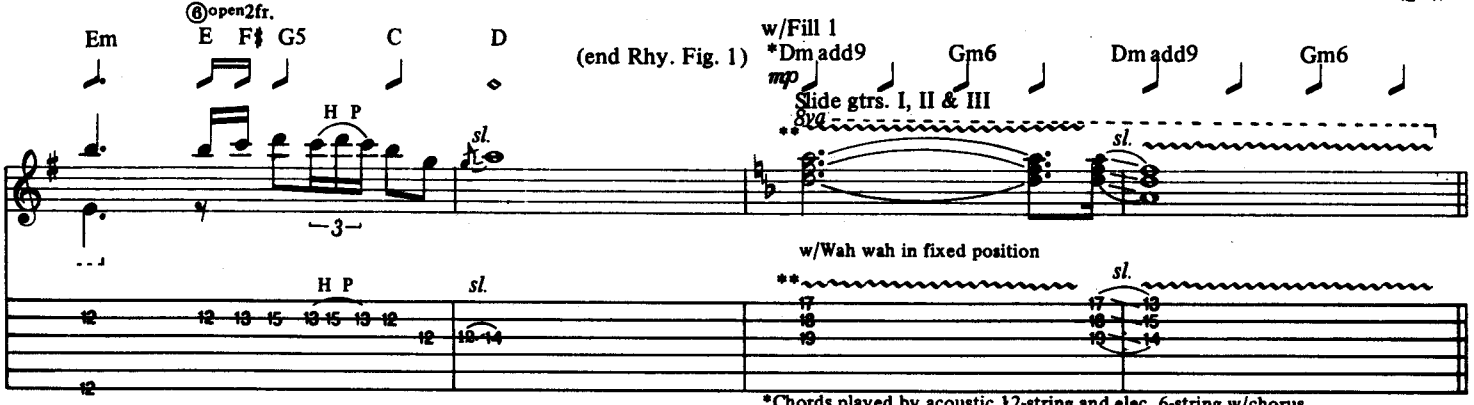
Words and Music by
Michael Schenker, Robin McAuley
and Rocky Newton




Slow Rock ♩ = 70

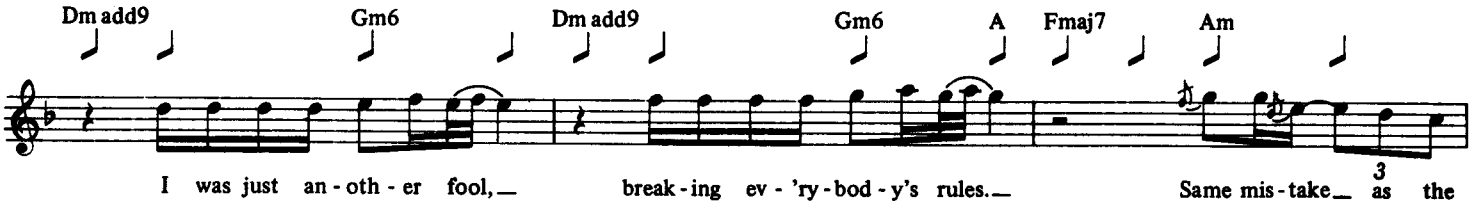
Intro
Gtr. II-
Rhy. Fig. 1
Gtr. I



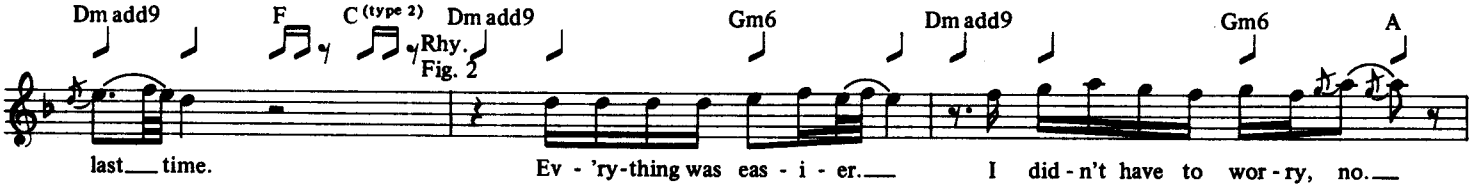




*Chords played by acoustic 12-string and elec. 6-string w/chorus.
**All three gtrs. vibrato.

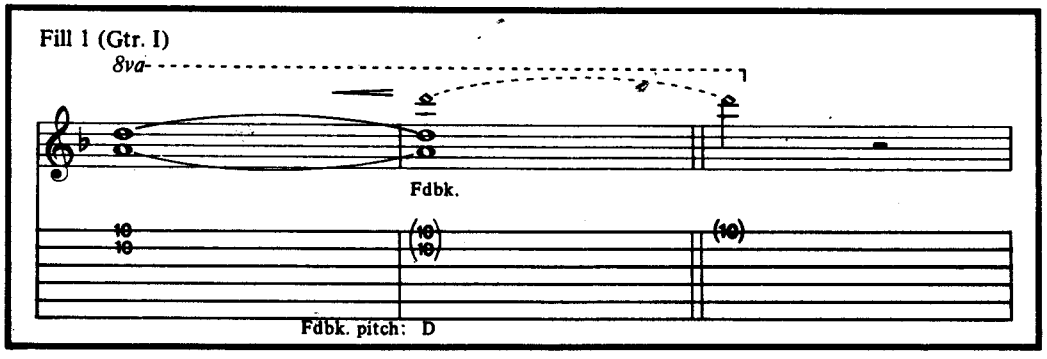
1st Verse




I was just an - oth - er fool, break - ing ev - 'ry - bod - y's rules. Same mis - take as the




last time. Ev - 'ry - thing was eas - i - er. I did - n't have to wor - ry, no.

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(Bass enters)

Fmaj7 Am Dm add9 F C(type 2) B7 Em$^{VII}$

Hmm, now it's all gone. Sud - den - ly I find my - self.

B7 Em$^{VII}$ C$^{I}$ D$^{II}$ G C$^{I}$ Am$^{I}$ D$^{II}$ G E

Can't it be that I must find my way? What more can I say, and so it goes.

w/Fill 2 (end Rhy. Fig. 2) Chorus w/Rhy. Fig. 1

C$^{I}$ D$^{II}$ G C$^{I}$ Am$^{I}$ N.C. Em (E F♯) G5 C

Ooh, noth - ing will be clear an - y - more.

(Time, and there's so much left to say.)

D Em (E F♯) G5 C D (D C B)

Still I can't find the words. It's on - ly

(Time, when you need just one more day.)

Em (E F♯) G5 C D Dm add9 Gm6 Dm add9 Gm6

time. But I just can't find the time, time.

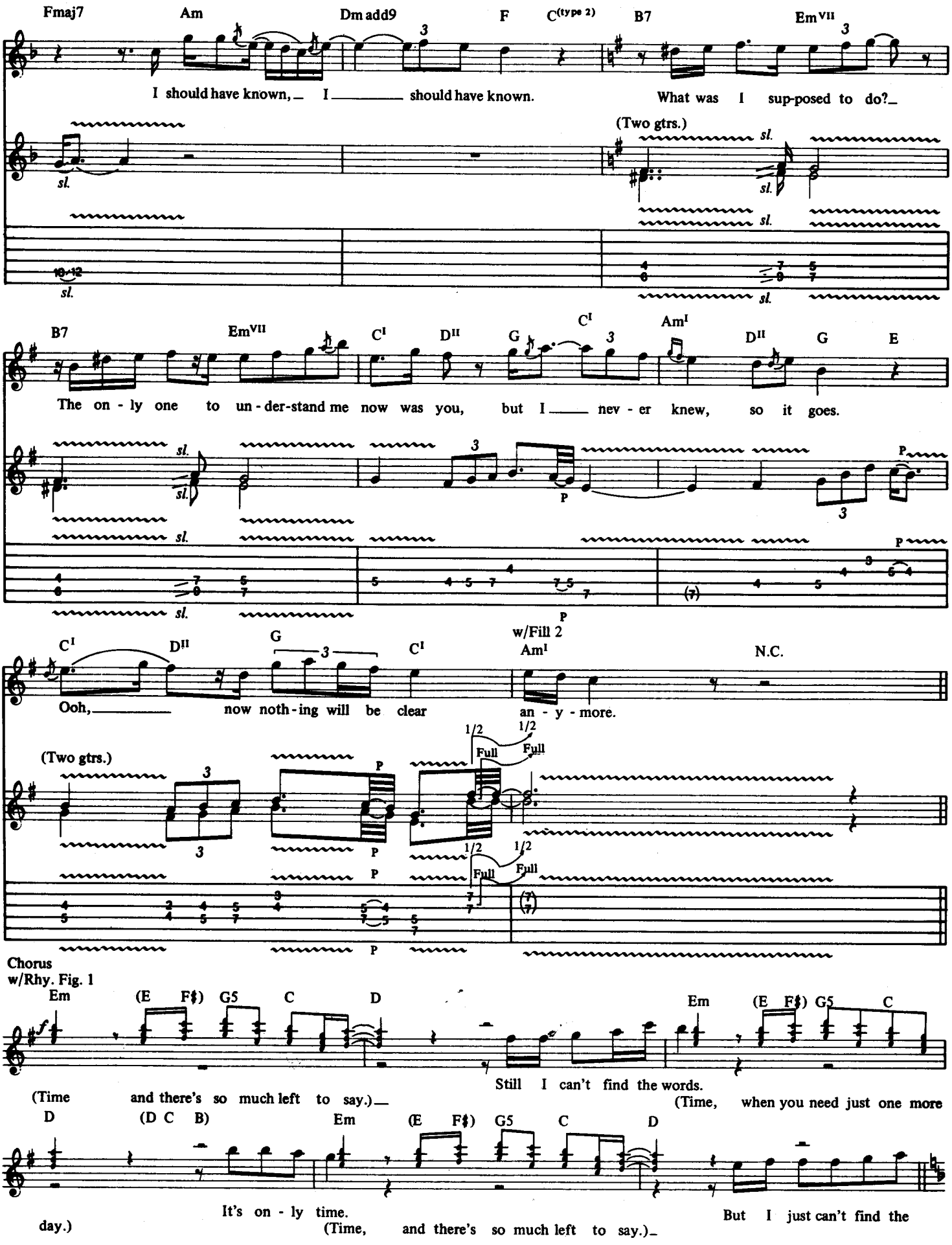
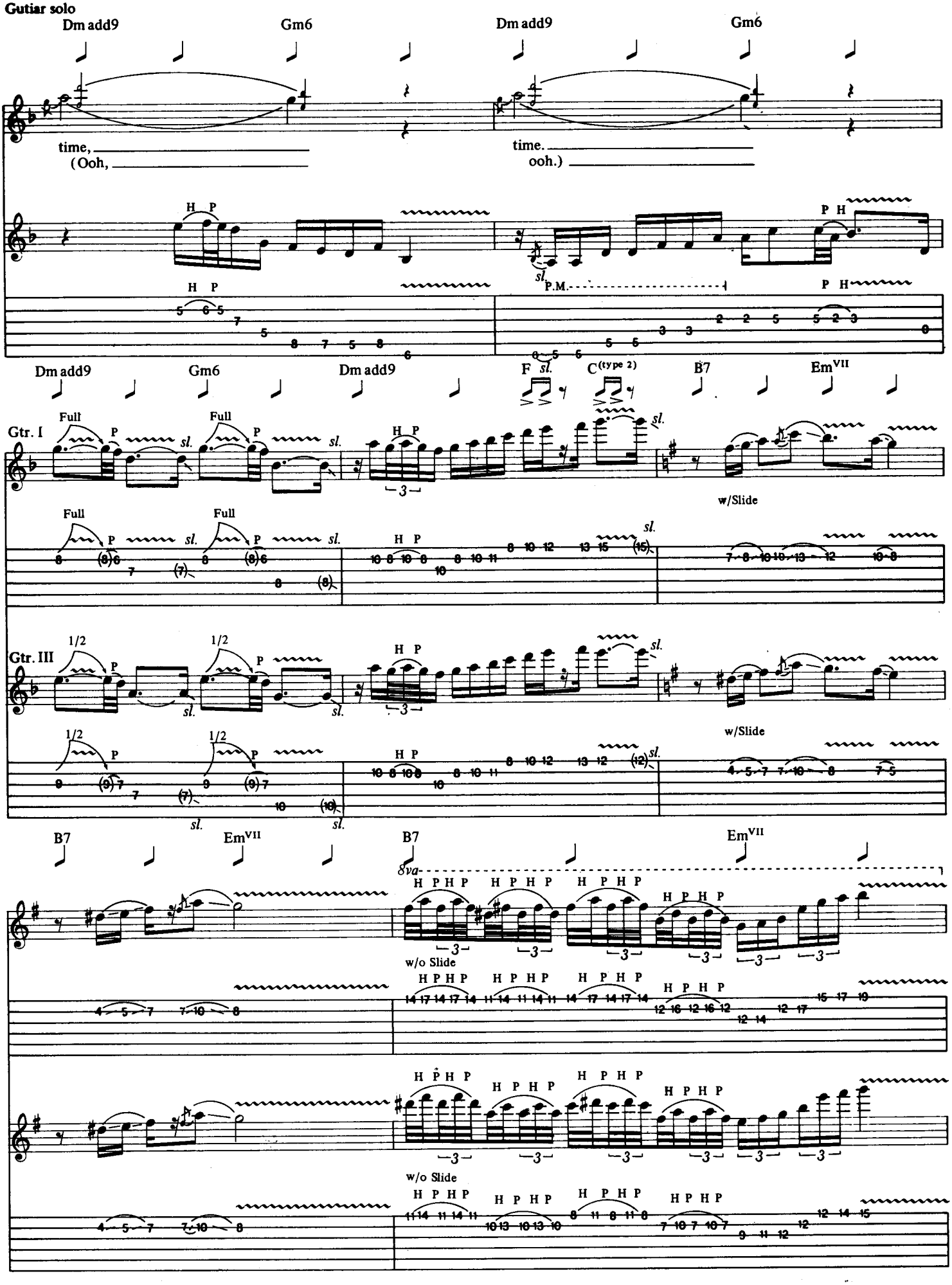
(Time, and there's so much left to say.) (Ooh, ooh.)

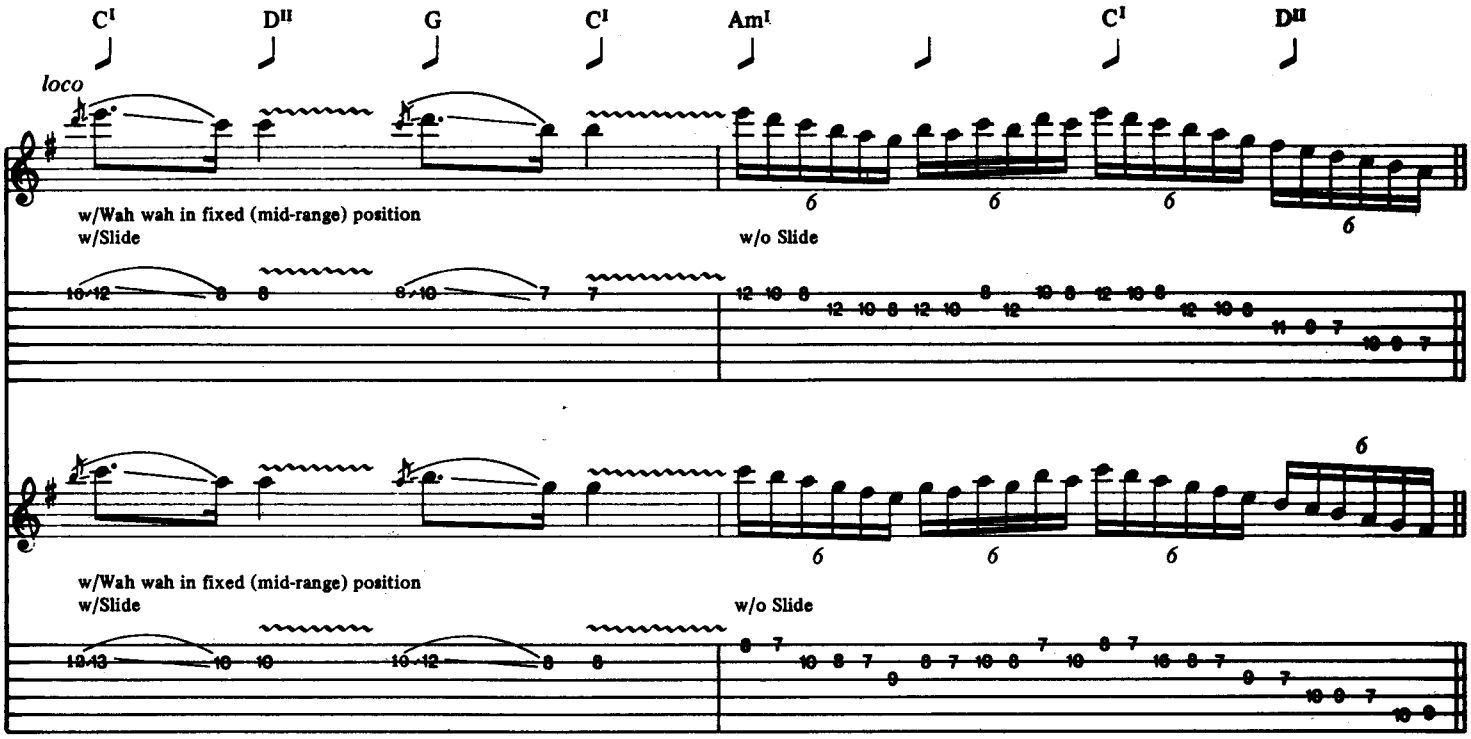
2nd Verse
w/Rhy. Fig. 2

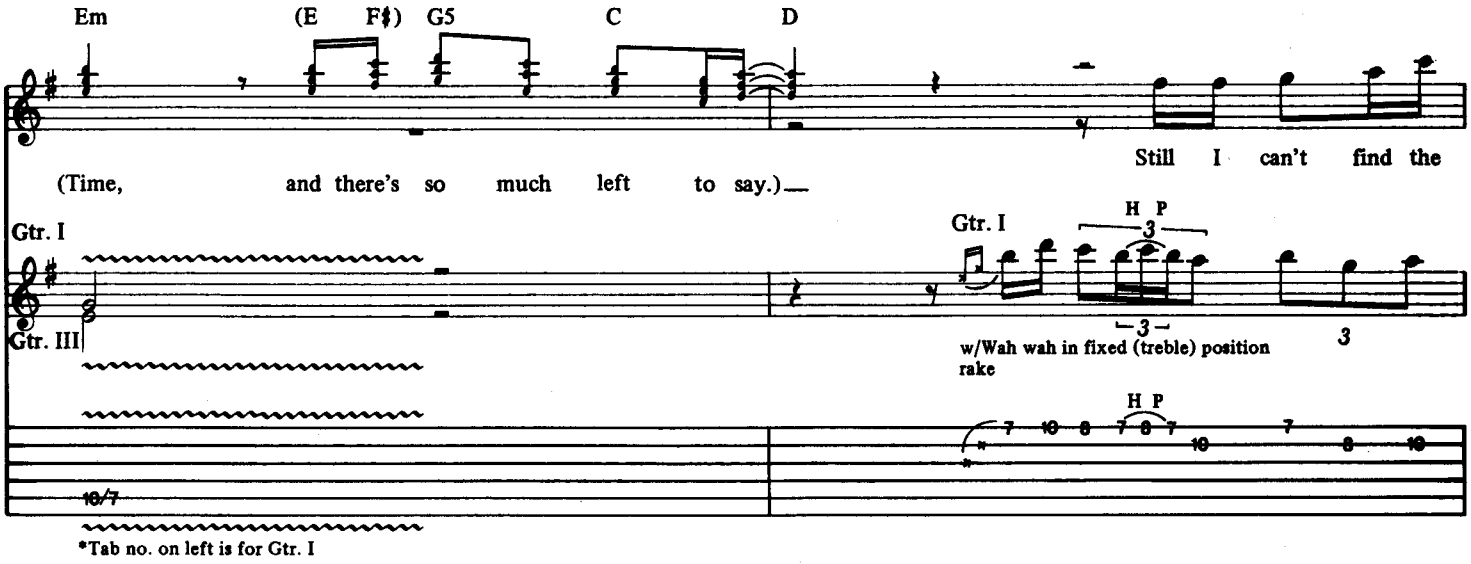
Dm add9 Gm6 Dm add9 Gm6 A

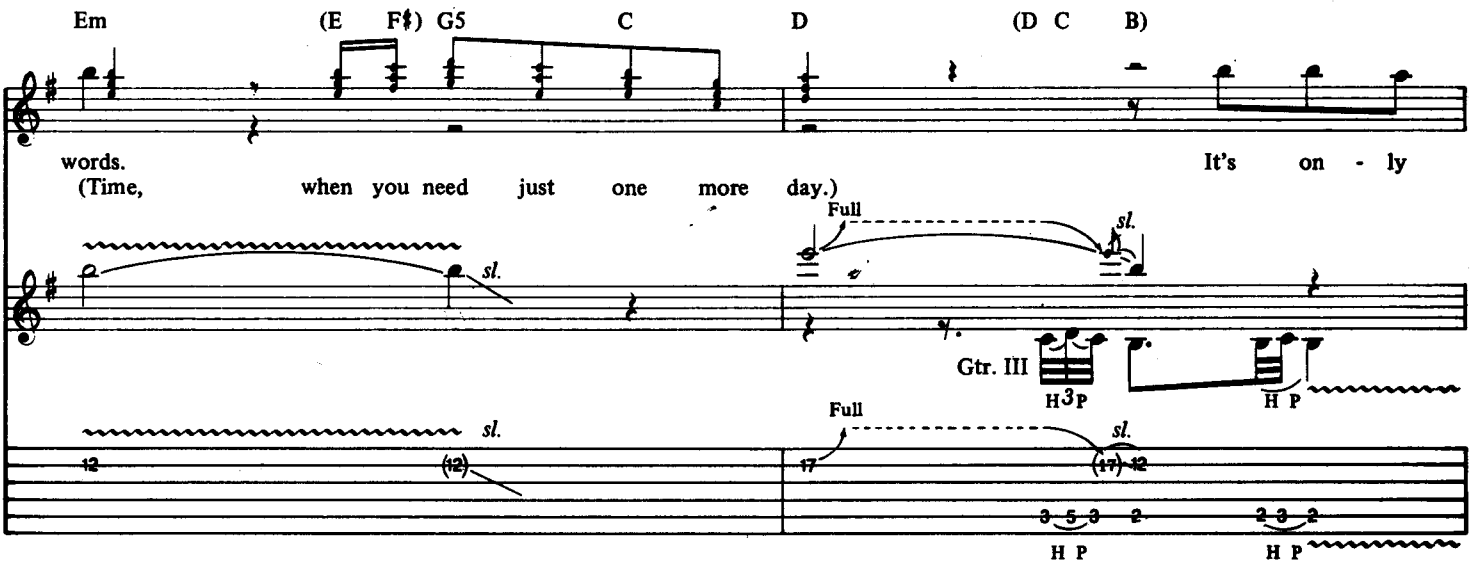
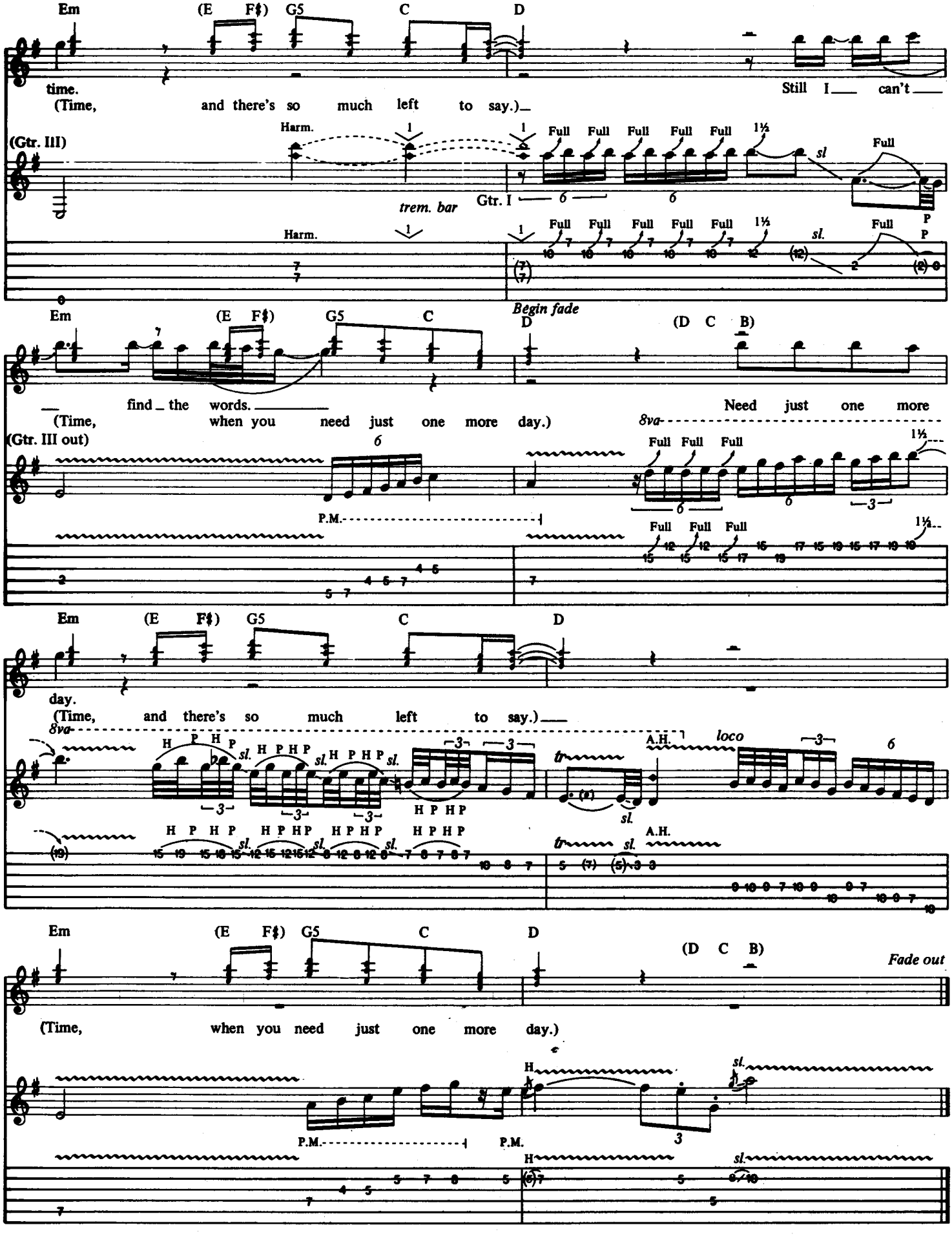
So man - y rea - sons to de - spair. I need - ed help but no one was there.

(Two gtrs.)

Fill 2

Fmaj7 Am Dm add9 F C(type 2) B7 Em VII
I should have known, I should have known. What was I sup-posed to do?
(Two gtrs.)
sl.
B7 Em VII C I D II G C I Am I D II G E
The on - ly one to un - der-stand me now was you, but I nev - er knew, so it goes.
P
C I D II G C I Am I N.C.
w/Fill 2
Ooh, now noth - ing will be clear an - y - more.
(Two gtrs.)
1/2 Full
Chorus
w/Rhy. Fig. 1
Em (E F♯) G5 C D Em (E F♯) G5 C
Still I can't find the words.
(Time and there's so much left to say.)
(Time, when you need just one more
D (D C B) Em (E F♯) G5 C D
It's on - ly time.
But I just can't find the
day.)
(Time, and there's so much left to say.)

Gutiar solo
Dm add9
Gm6
Dm add9
Gm6
time,
(Ooh,
time.
ooh.)
H P
P H
sl.
P.M.
Dm add9
Gm6
Dm add9
F
C (type 2)
B7
Em VII
Gtr. I
Full
P
sl.
H P
w/Slide
Gtr. III
1/2
B7
Em VII
8va
w/o Slide




Chorus /Outro
w/Rhy. Fig. 1 (1st 4 bars only) *(till end)*

*Tab no. on left is for Gtr. I

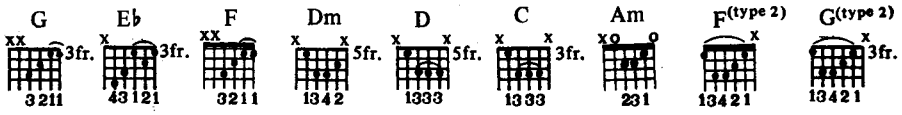
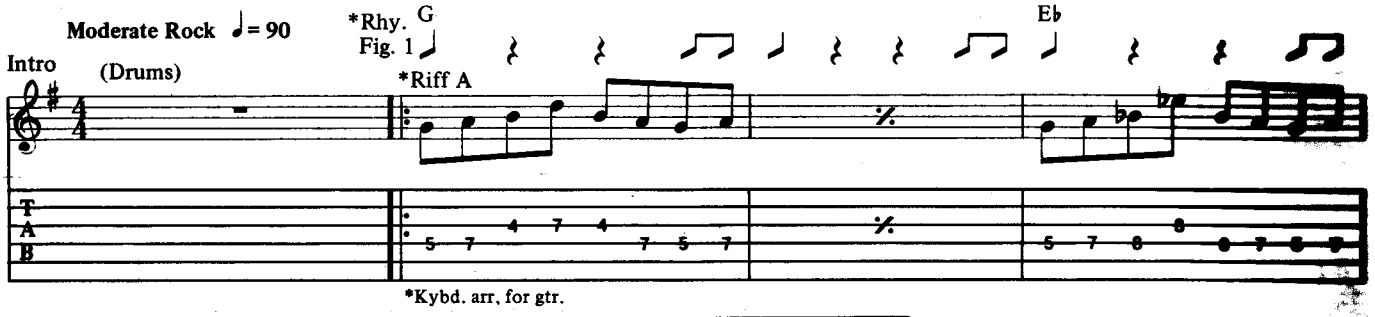


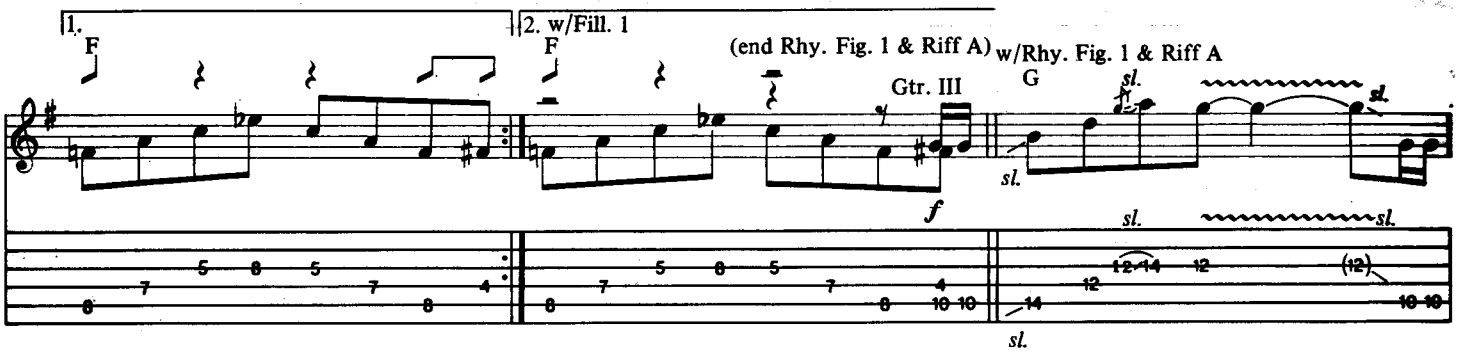
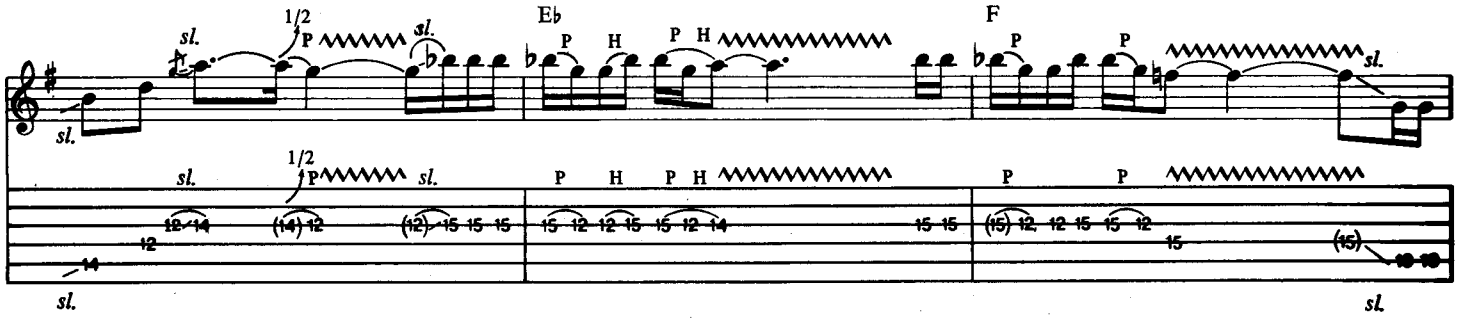
Em (E F♯) G5 C D
time.
(Time, and there's so much left to say.)
Still I can't
(Gtr. III)
Harm.
Full Full Full Full Full 1½ sl Full
Gtr. I
trem. bar
P
Begin fade
(D C B)
find the words.
Need just one more
(Time, when you need just one more day.)
8va
(Gtr. III out)
P.M.
day.
H P H P sl.
A.H.
loco
tr
Fade out

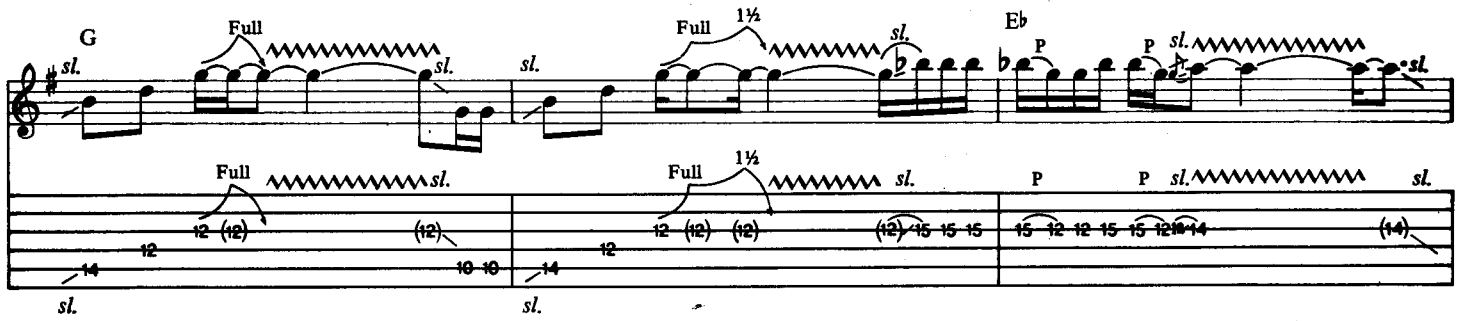
# BROKEN DREAMS

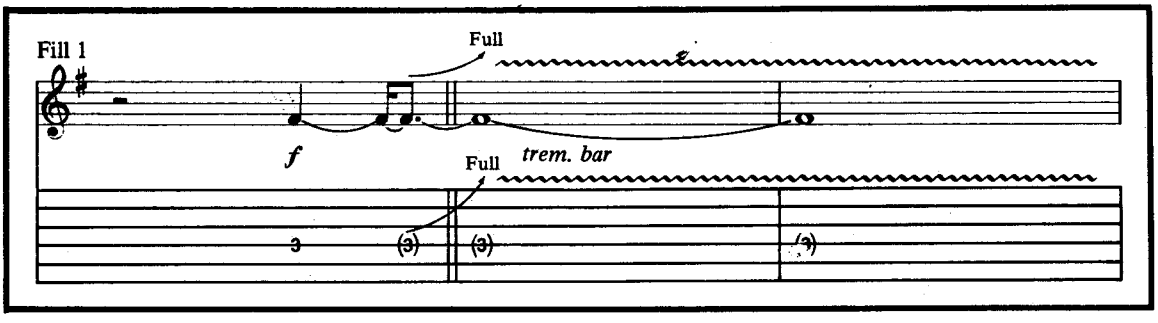
As recorded by LITA FORD

Words and Music by
Lita Ford and David Ellis





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1st, 2nd Verses
w/Rhy. Fig. 1 & Riff A

F G Eb

1. I see the pic - ture;_ you're so_ bro - ken heart-ed._ But can I steal a lit - tle love_ from
2. *See additional lyrics*

P Full P P H P H P Full

*trem. bar*

F G Eb

you_ to - night? I tell you whis - pers,_ a lit - tle sto - ry, that there's a place in my heart_ for

H

F C7(no 3rd) Fm

you to - night._____ But why must_ we be lone - ly on this night___ full_ of rain?_

sl.

C7(no 3rd) Fm

Hold me fn your dreams, and leave me breath-less___ once_a - gain.___

sl.

Chorus

Db Eb D5 Bb

But I will nev - er un - der - stand: Why must the rain

Rhy. Fig. 2

sl.

C Am D5 Bb C5 F5 E5

fall down on the boul - e - vard of bro - ken dreams?

(end Rhy. Fig. 2)

H sl.

H sl.

w/Rhy. Fig. 2

D5 Bb C Am D5 Bb

Must the tears fall, mist - y sky? It's a boul - e - vard of

C5 F5 E5 Dm D G

w/ Riff B *(2 times)* & Fill 2

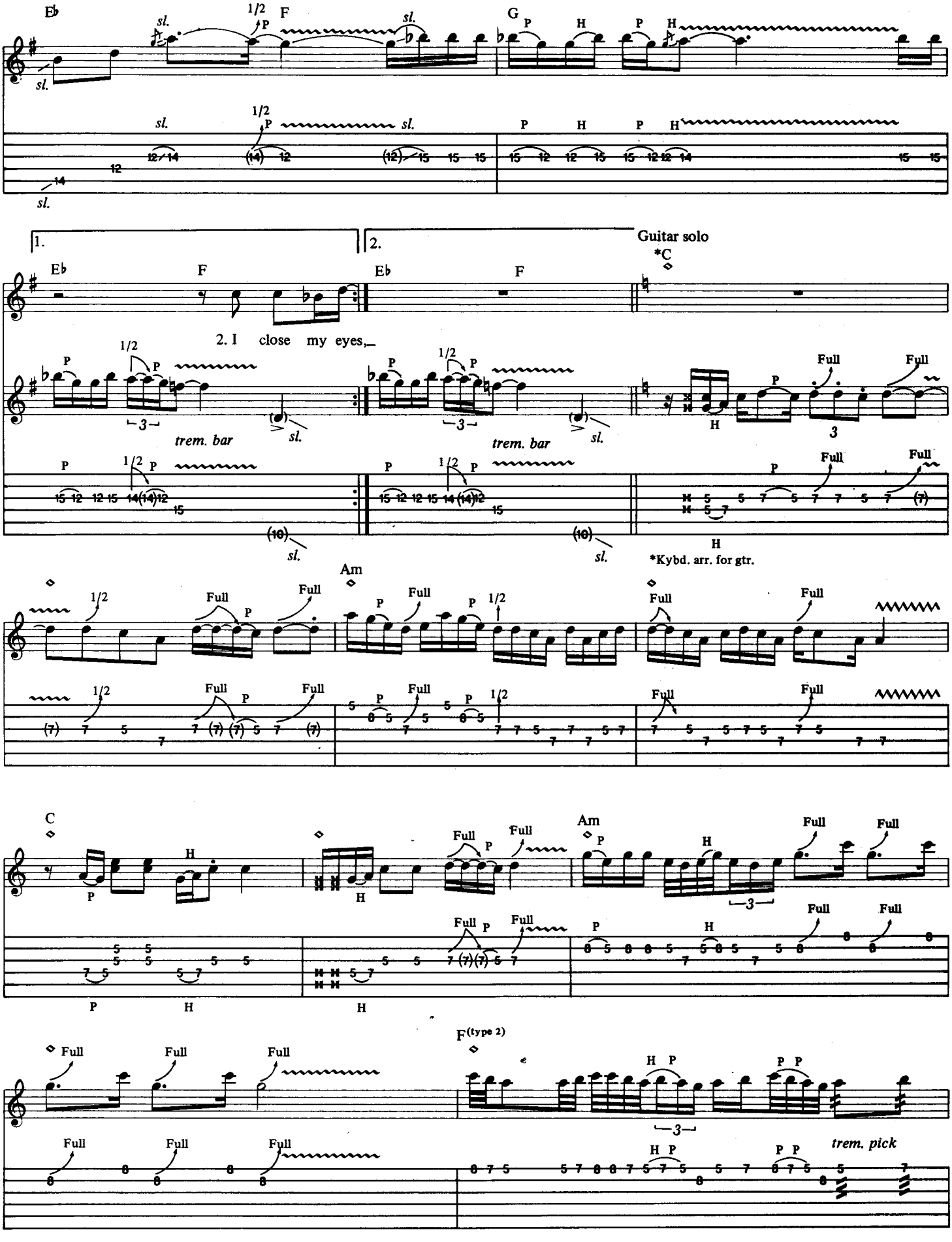
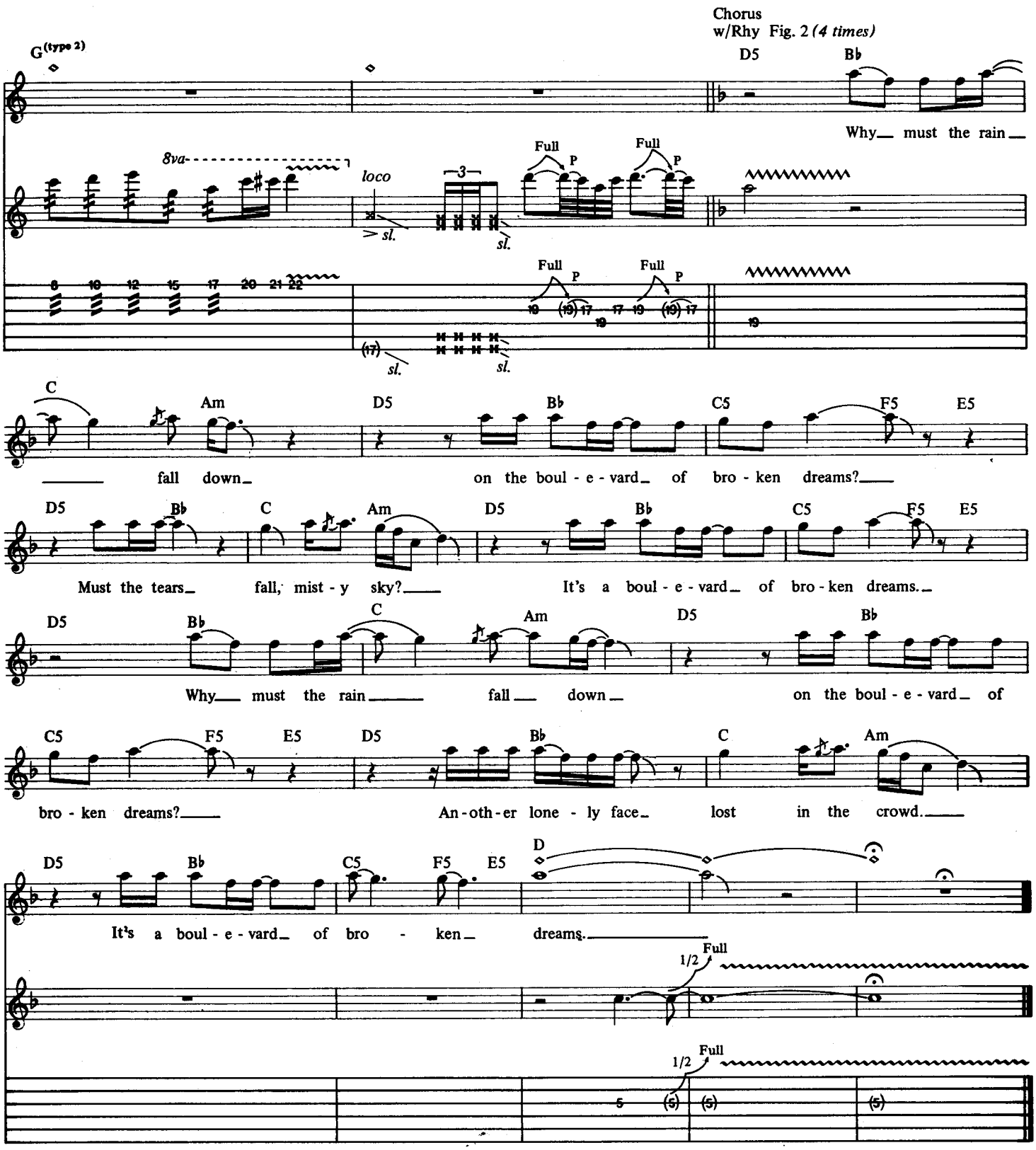
bro - ken dreams. Yeah.

sl. sl. sl. sl. sl. sl.

Fill 2

Full 1/2 Full 1/2

*f* *trem. bar*

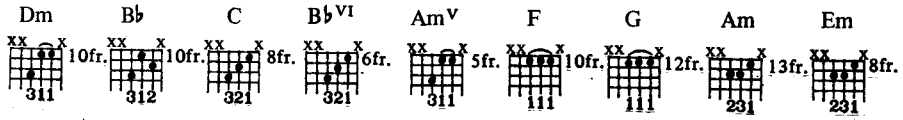
Riff B G Eb F

Eb
F
G
sl.
1/2
P
H
1.
2.
Guitar solo
*C
2. I close my eyes,
trem. bar
Full
*Kybd. arr. for gtr.
Am
C
F(type 2)
trem. pick

*Additional Lyrics*

2. I close my eyes, and it feels like yesterday,
When we fought for tomorrow and lived for the day,
So sweet and innocent, like a child with his toy,
Who wishes for nothing, left alone with his dreams.
But why must we be sad
On this night full of rain.
Take me back to the king
And leave me breathless once again.
But I will never understand: *(To Chorus)*

# LOVE WALKS IN

As recorded by VAN HALEN

Words and Music by
Edward Van Halen, Sammy Hagar,
Michael Anthony and Alex Van Halen




Moderate Rock Ballad ♩ = 88

Intro
*Gtr. II
((6 = C)
**Gtr. I
mf

*Synth. Bass arr. for gtr. (Tune 6 down to C.)
**Synth. arr. for gtr. (Standard tuning.)

P.M.
sim.

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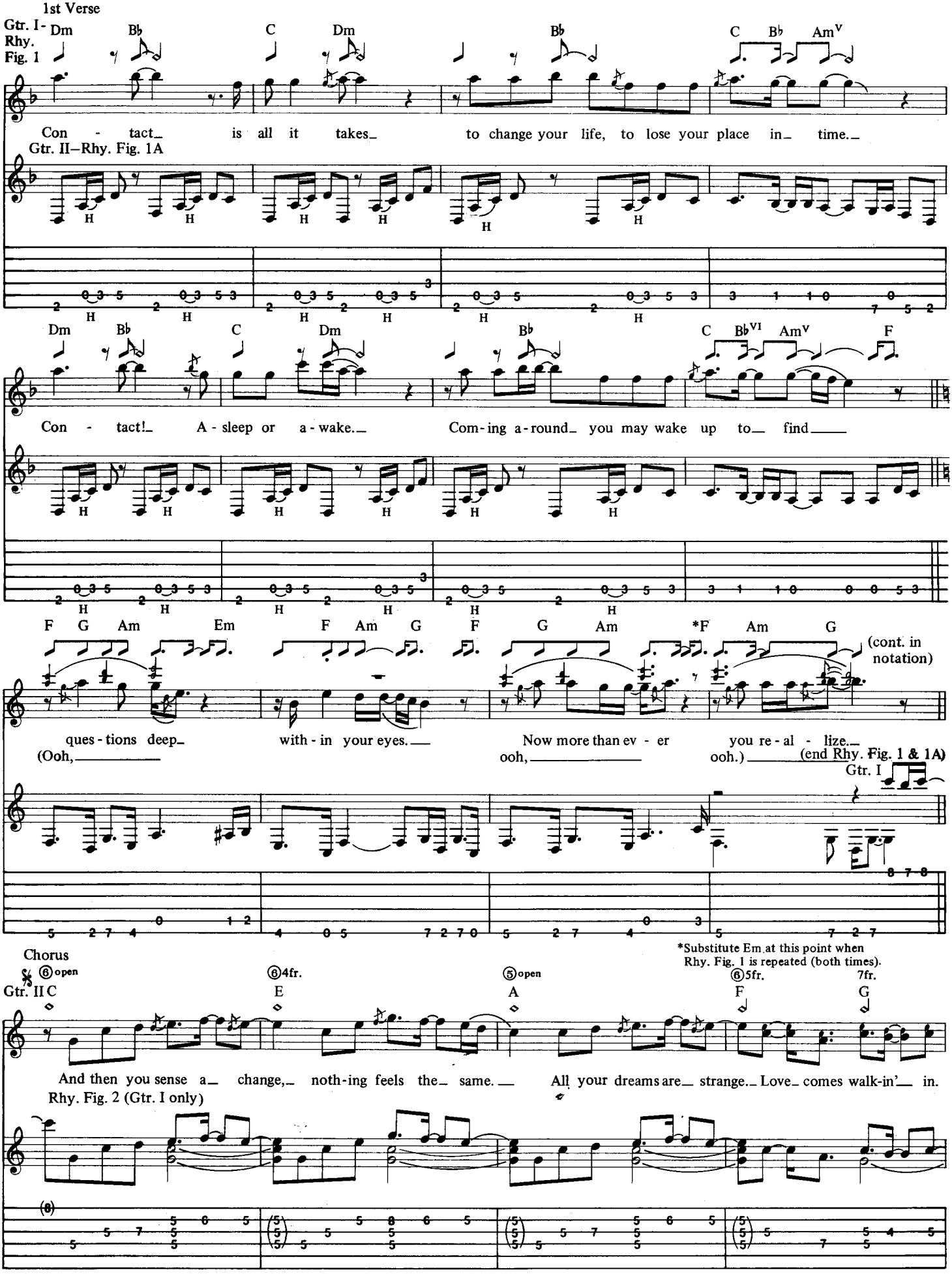
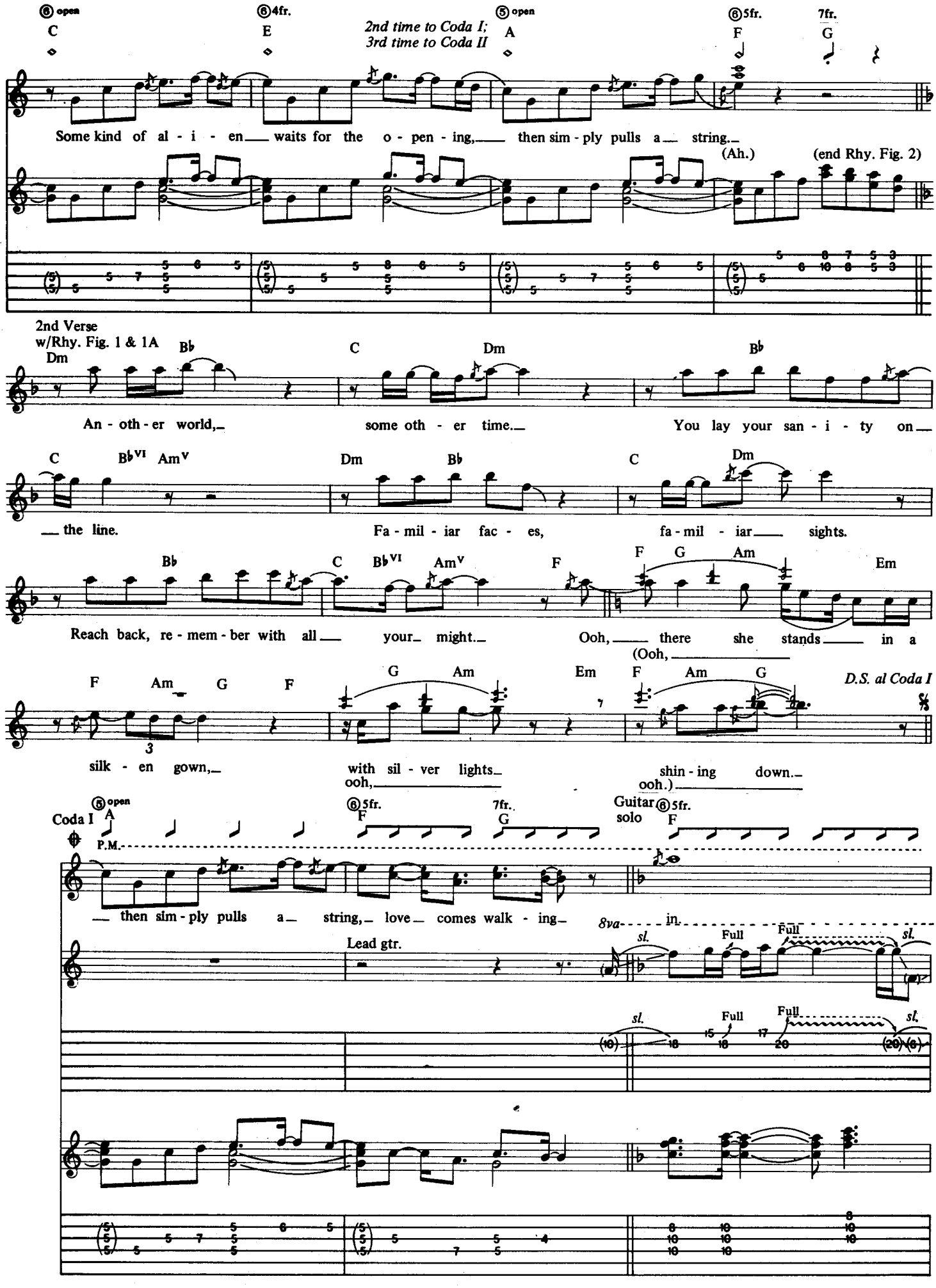
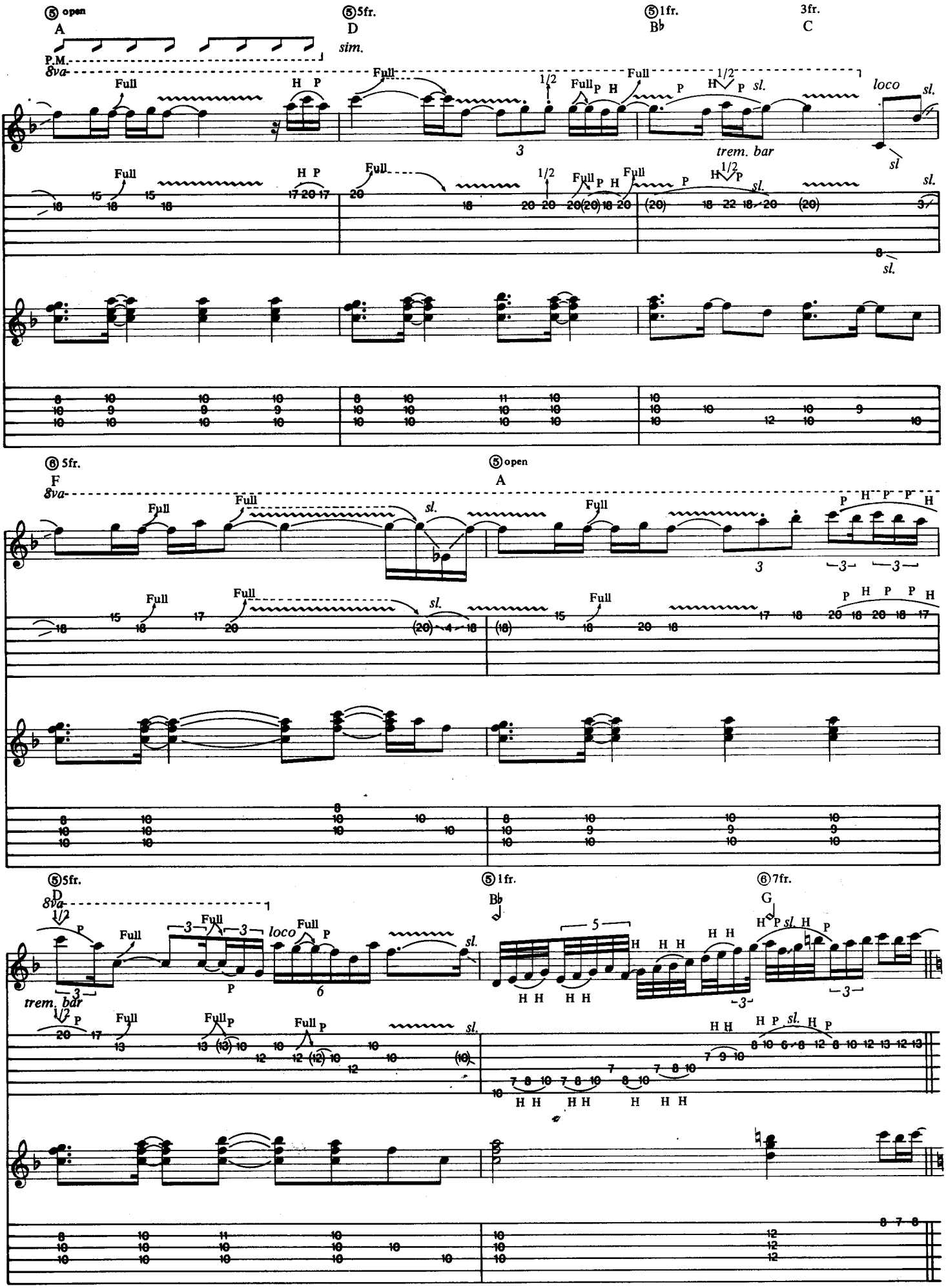
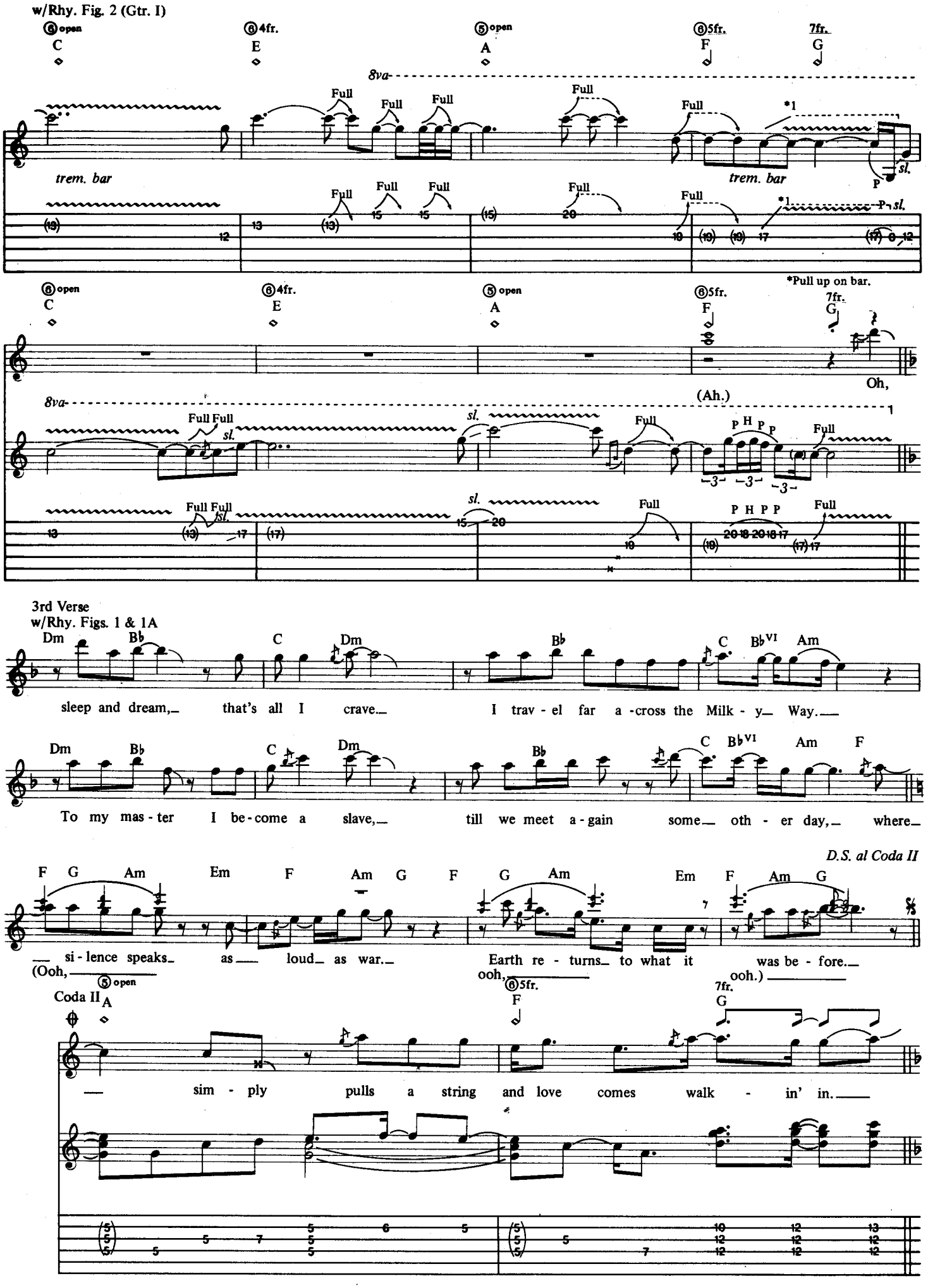
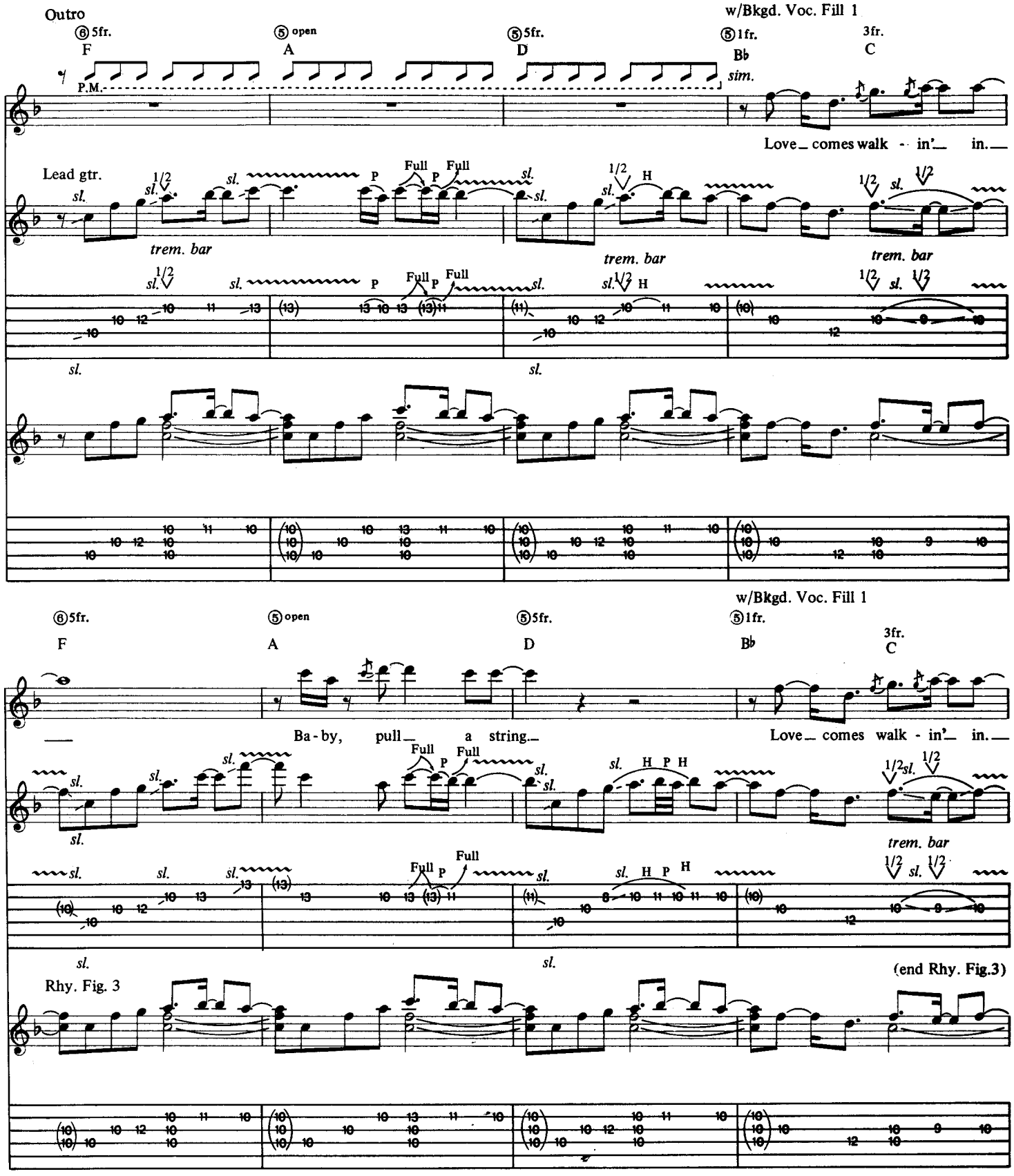
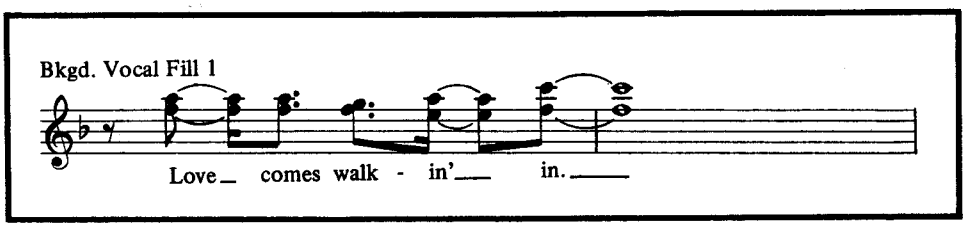
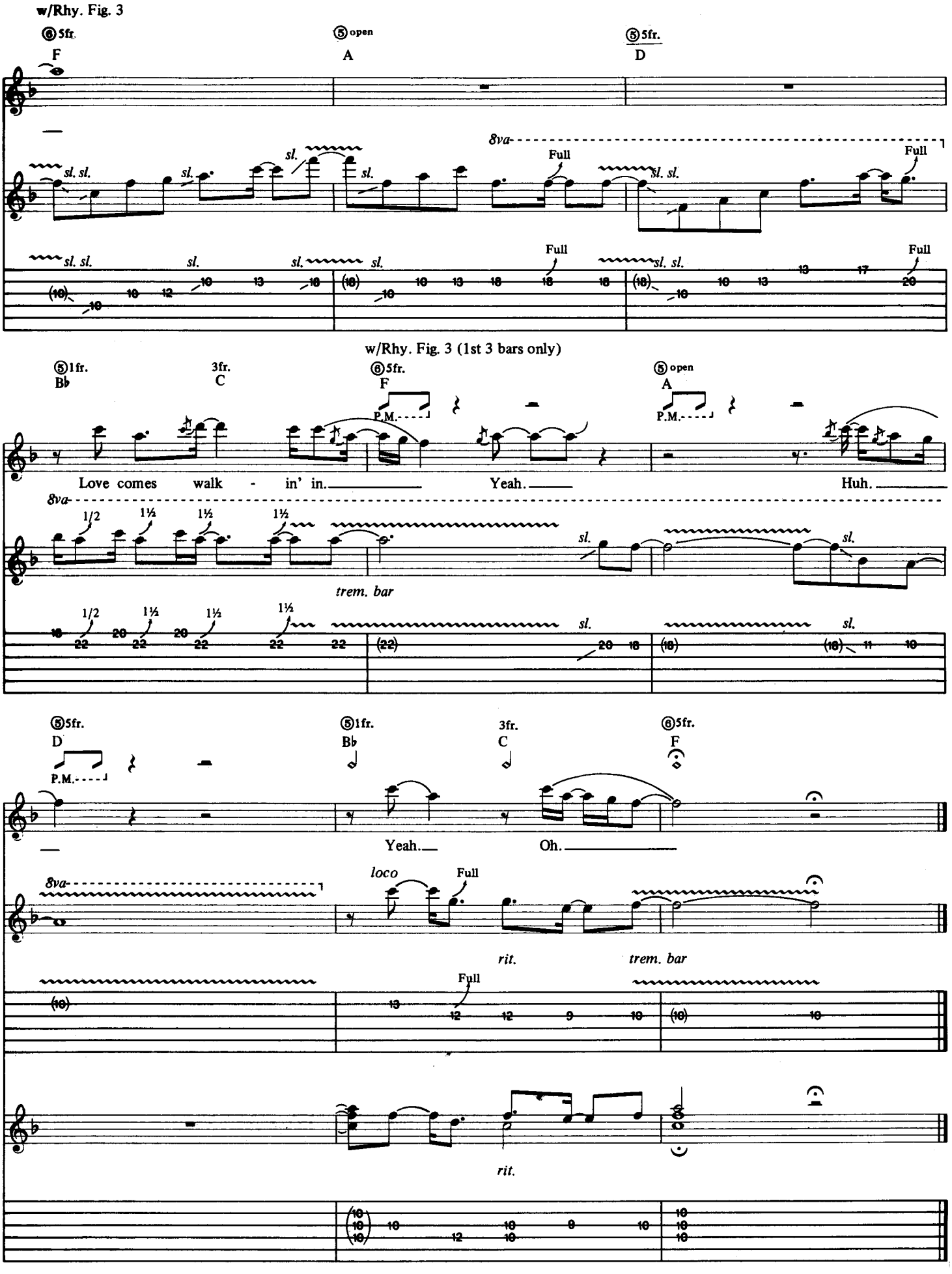
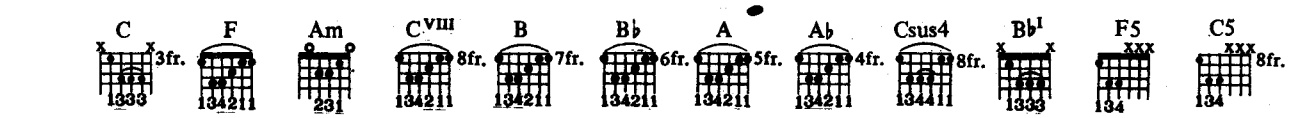

1st Verse
Gtr. I-
Rhy.
Fig. 1
Dm B♭ C Dm B♭ C B♭ Am^V
Con - tact_ is all it takes_ to change your life, to lose your place in_ time._
Gtr. II–Rhy. Fig. 1A
Dm B♭ C Dm B♭ C B♭^VI Am^V F
Con - tact!_ A - sleep or a - wake._ Com-ing a-round_ you may wake up to_ find____
F G Am Em F Am G F G Am *F Am G
(cont. in notation)
ques - tions deep_ with - in your eyes.__ Now more than ev - er you re - al - lize._
(Ooh,____ ooh,____ ooh.)____ (end Rhy. Fig. 1 & 1A)
Gtr. I
Chorus
Gtr. II C E A F G
⑥open ⑥4fr. ⑤open ⑥5fr. 7fr.
*Substitute Em at this point when Rhy. Fig. 1 is repeated (both times).
And then you sense a_ change,_ noth-ing feels the_ same.__ All your dreams are_ strange._ Love_ comes walk-in'__ in.
Rhy. Fig. 2 (Gtr. I only)

⑥ open
C
⑥ 4fr.
E
2nd time to Coda I;
3rd time to Coda II
⑤ open
A
⑥ 5fr.
F
7fr.
G
Some kind of al - i - en waits for the o - pen - ing, then sim - ply pulls a string.
(Ah.)
(end Rhy. Fig. 2)
2nd Verse
w/Rhy. Fig. 1 & 1A
Dm
B♭
C
Dm
B♭
An - oth - er world, some oth - er time. You lay your san - i - ty on
C
B♭VI
AmV
Dm
B♭
C
Dm
the line. Fa - mil - iar fac - es, fa - mil - iar sights.
B♭
C
B♭VI
AmV
F
F
G
Am
Em
Reach back, re - mem - ber with all your might. Ooh, there she stands in a
(Ooh,
F
Am
G
F
G
Am
Em
F
Am
G
D.S. al Coda I
silk - en gown, with sil - ver lights
ooh,
shin - ing down.
ooh.)
Coda I
⑤ open
A
P.M.
⑥ 5fr.
F
7fr.
G
Guitar solo
⑥ 5fr.
F
then sim - ply pulls a string, love comes walk - ing in
8va
Lead gtr.
sl.
Full
Full
sl.
sl.
Full
Full
sl.

⑤ open
A
P.M.
8va
⑤5fr.
D
sim.
⑤1fr.
B♭
3fr.
C
Full
H P
1/2
sl.
loco
trem. bar
⑧ 5fr.
F
⑤ open
A
⑤5fr.
D
⑤1fr.
B♭
⑥7fr.
G
trem. bar

w/Rhy. Fig. 2 (Gtr. I)
⑥ open C
⑥ 4fr. E
⑤ open A
⑥ 5fr. F
7fr. G
8va
Full
trem. bar
*1
sl.
P
*Pull up on bar.
Oh,
(Ah.)
P H P P
3rd Verse
w/Rhy. Figs. 1 & 1A
Dm Bb C Dm Bb C Bb VI Am
sleep and dream, that's all I crave. I trav - el far a - cross the Milk - y Way.
Dm Bb C Dm Bb C Bb VI Am F
To my mas - ter I be - come a slave, till we meet a - gain some oth - er day, where
D.S. al Coda II
F G Am Em F Am G F G Am Em F Am G
si - lence speaks as loud as war. Earth re - turns to what it was be - fore.
(Ooh,
ooh,
ooh.)
Coda II
A
F
G
sim - ply pulls a string and love comes walk - in' in.

Outro
w/Bkgd. Voc. Fill 1
⑥5fr.
F
⑤open
A
⑤5fr.
D
⑤1fr.
B♭
3fr.
C
P.M.
sim.
Love_ comes walk - in'_ in.
Lead gtr.
trem. bar
Full
P
H
sl.
Ba-by, pull_ a string._
Rhy. Fig. 3
(end Rhy. Fig.3)


Bkgd. Vocal Fill 1
Love_ comes walk - in'_ in._

w/Rhy. Fig. 3
6 5fr.
F
5 open
A
5 5fr.
D
8va
sl. sl.
sl.
Full
w/Rhy. Fig. 3 (1st 3 bars only)
5 1fr.
B♭
3fr.
C
6 5fr.
F
5 open
A
P.M.
Love comes walk - in' in.
Yeah.
Huh.
1/2
1½
trem. bar
5 5fr.
D
5 1fr.
B♭
3fr.
C
6 5fr.
F
Yeah.
Oh.
loco
rit.
trem. bar

# WE'RE NO GOOD TOGETHER

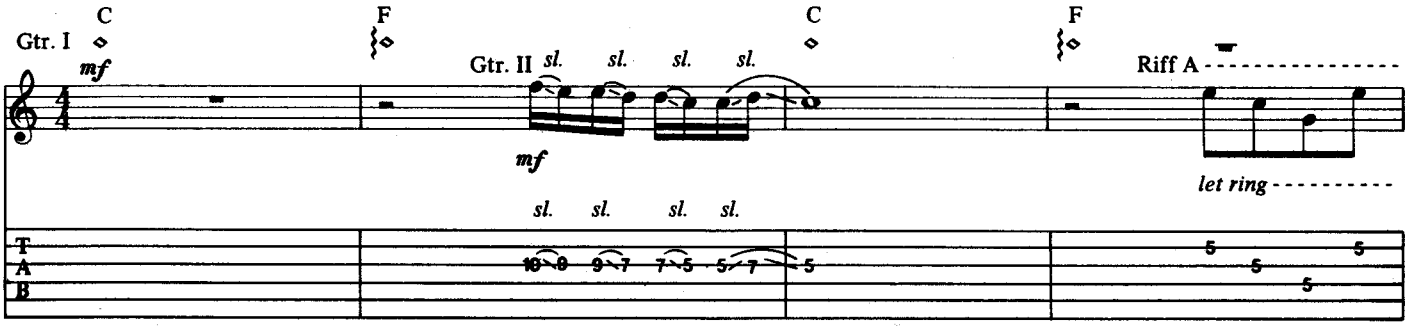
As recorded by TESLA

Words and Music by
Jeffrey Keith, Troy Luccketta
and Frank Hannon

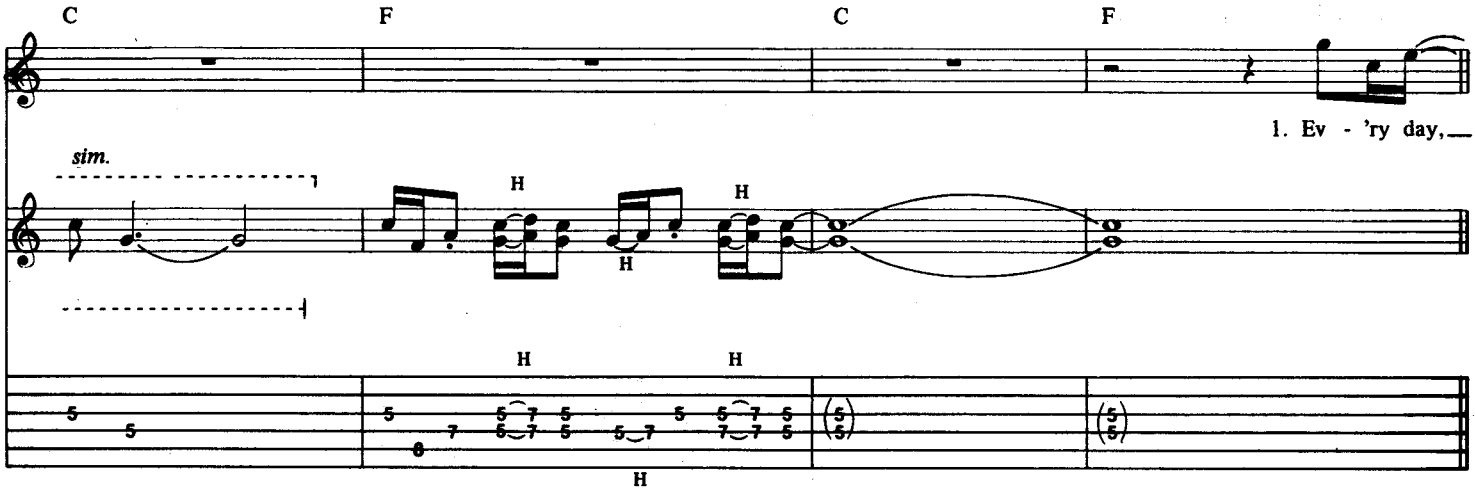


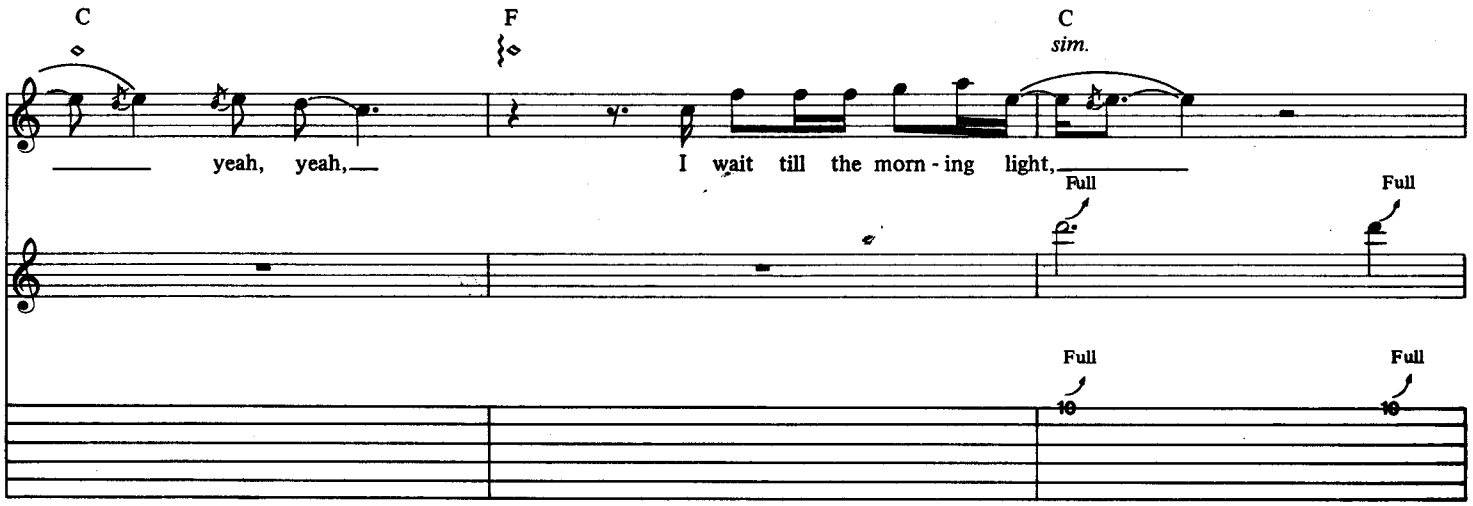

Slow Rock ♩= 62

Intro




w/Riff A




1st Ver.

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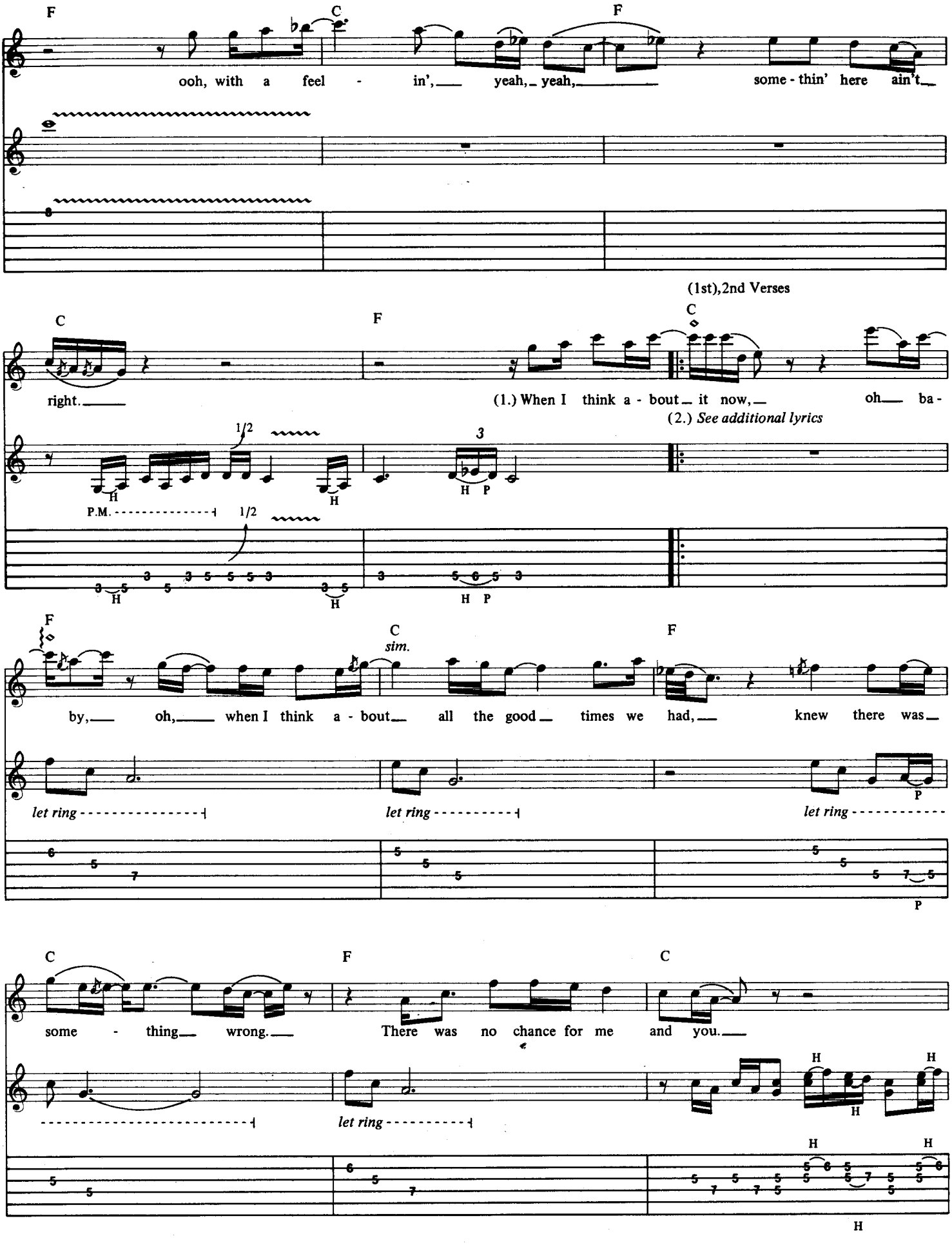
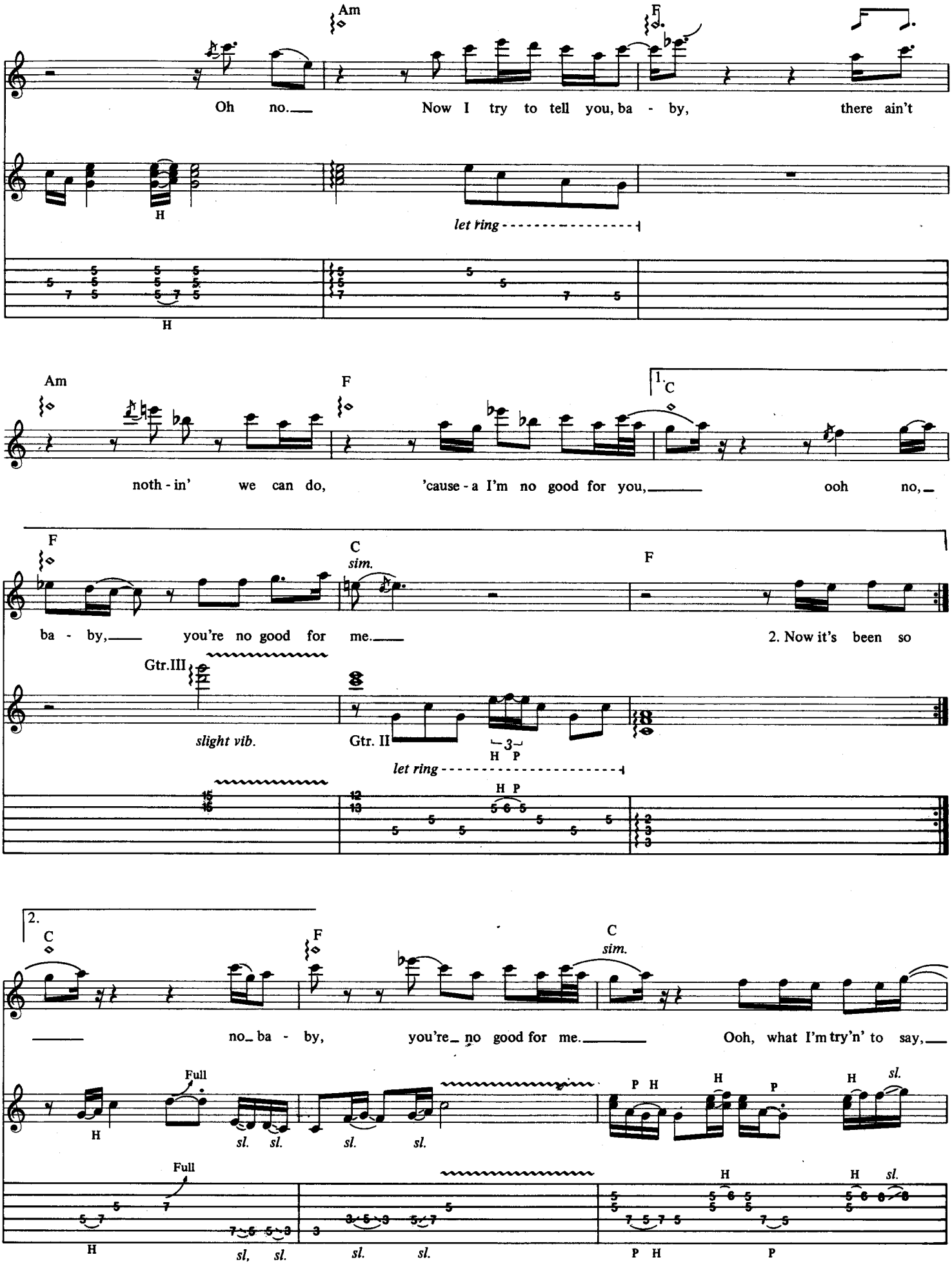
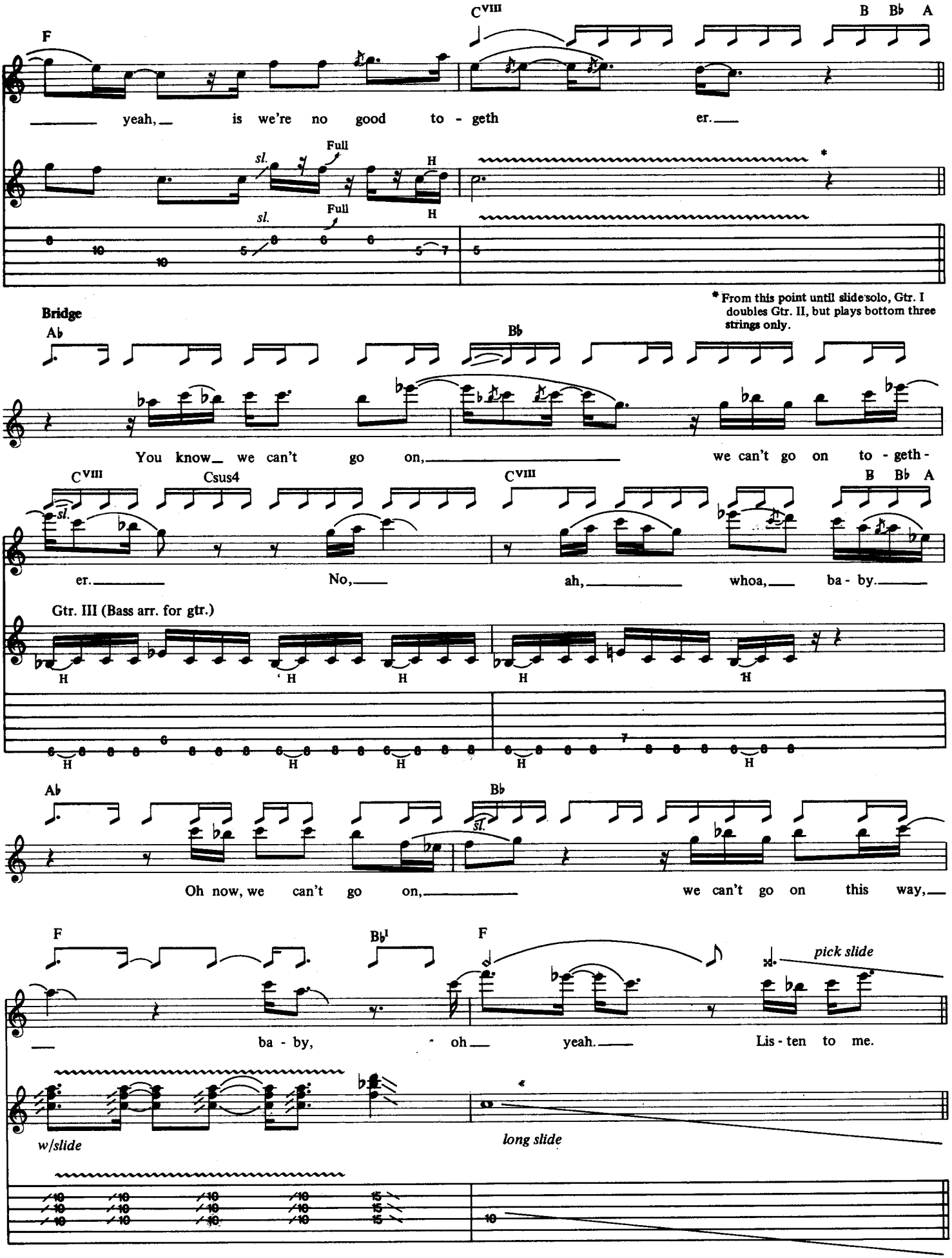
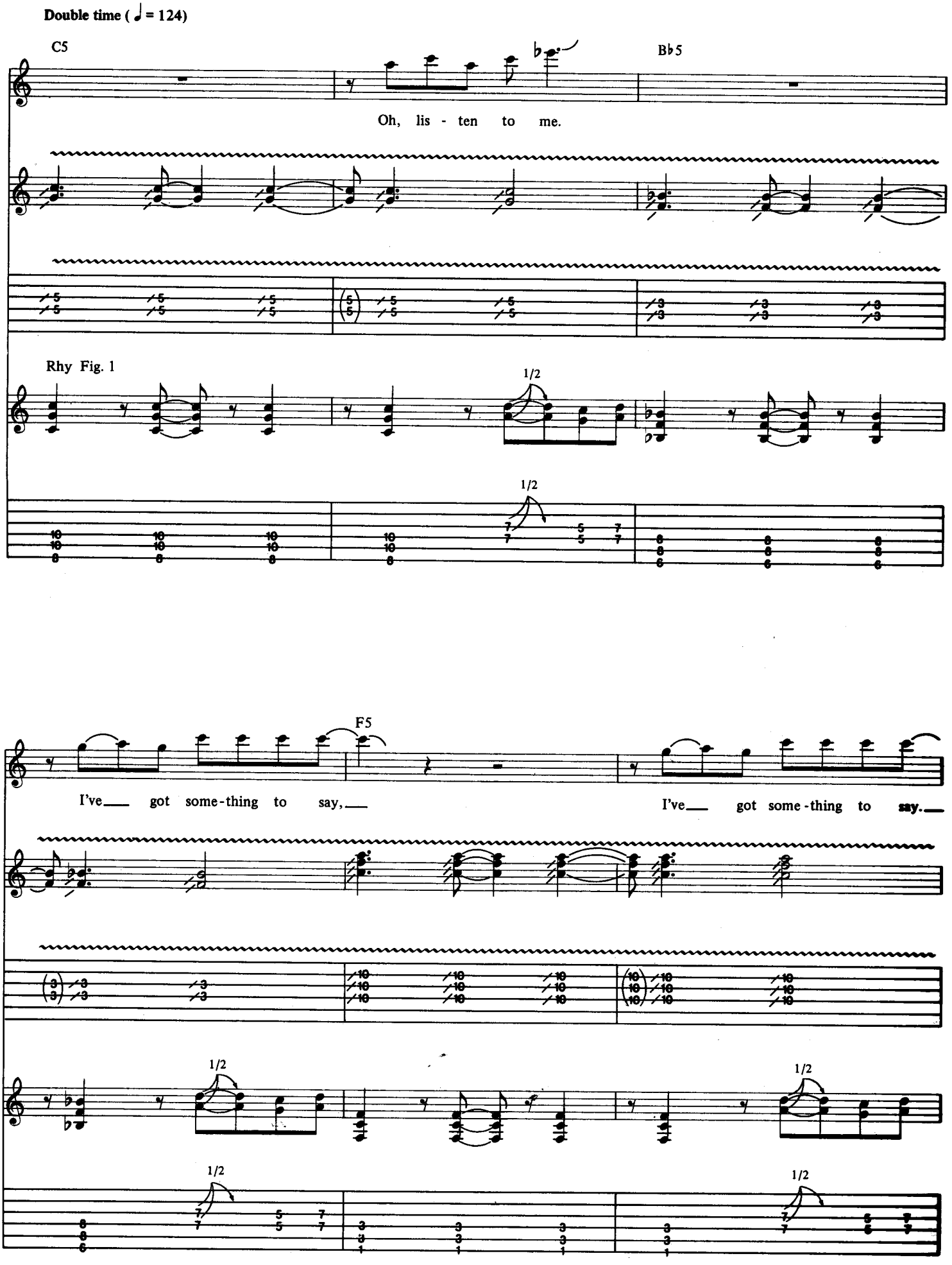
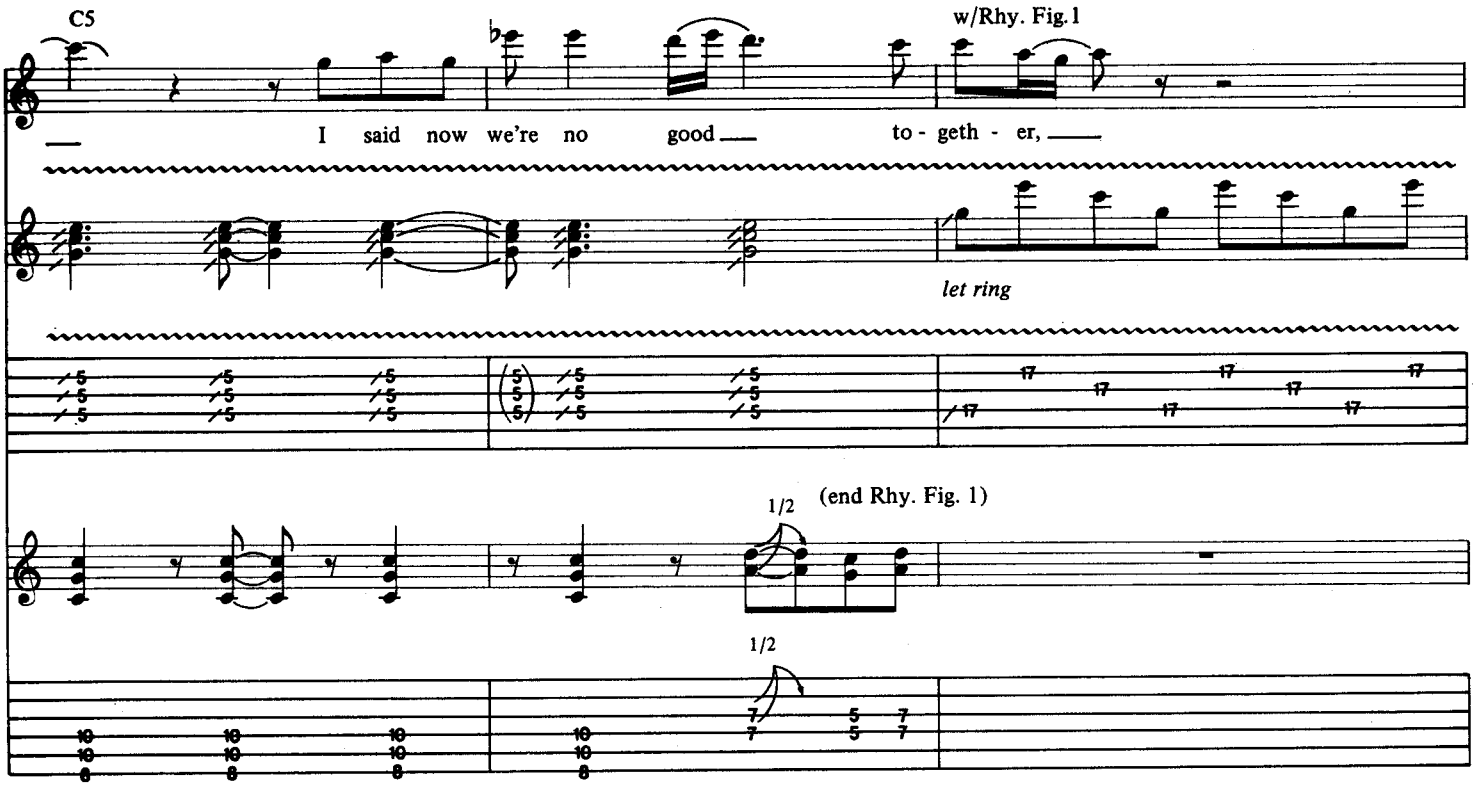
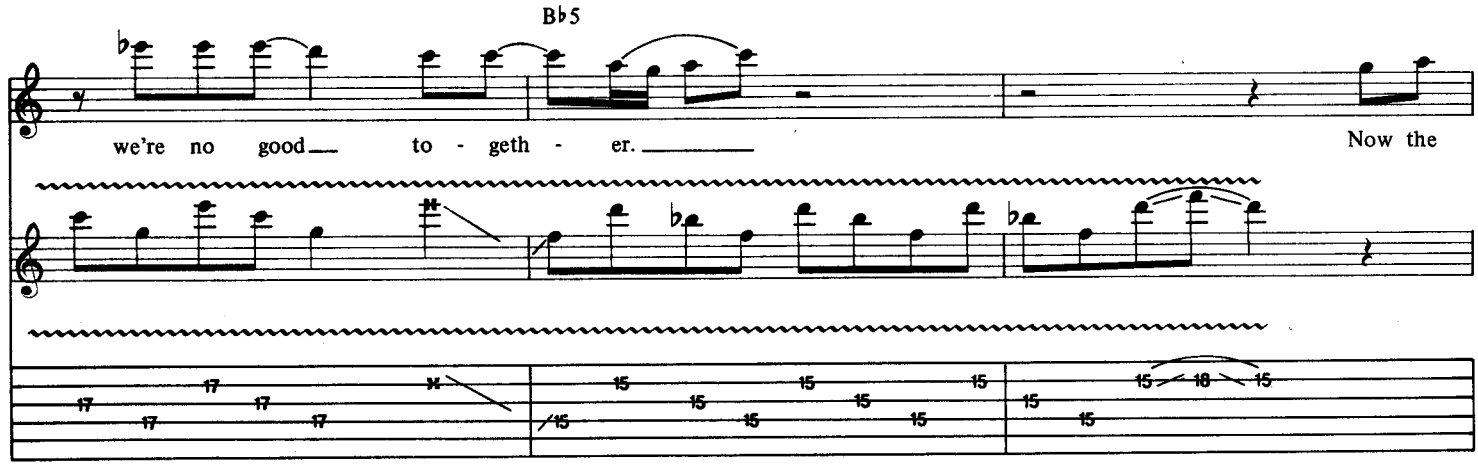
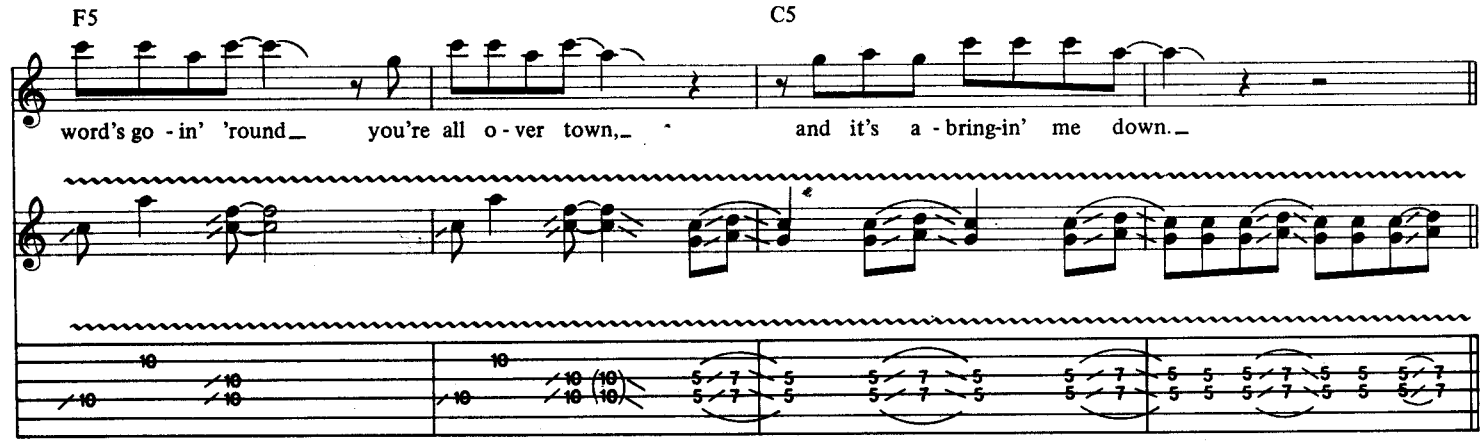
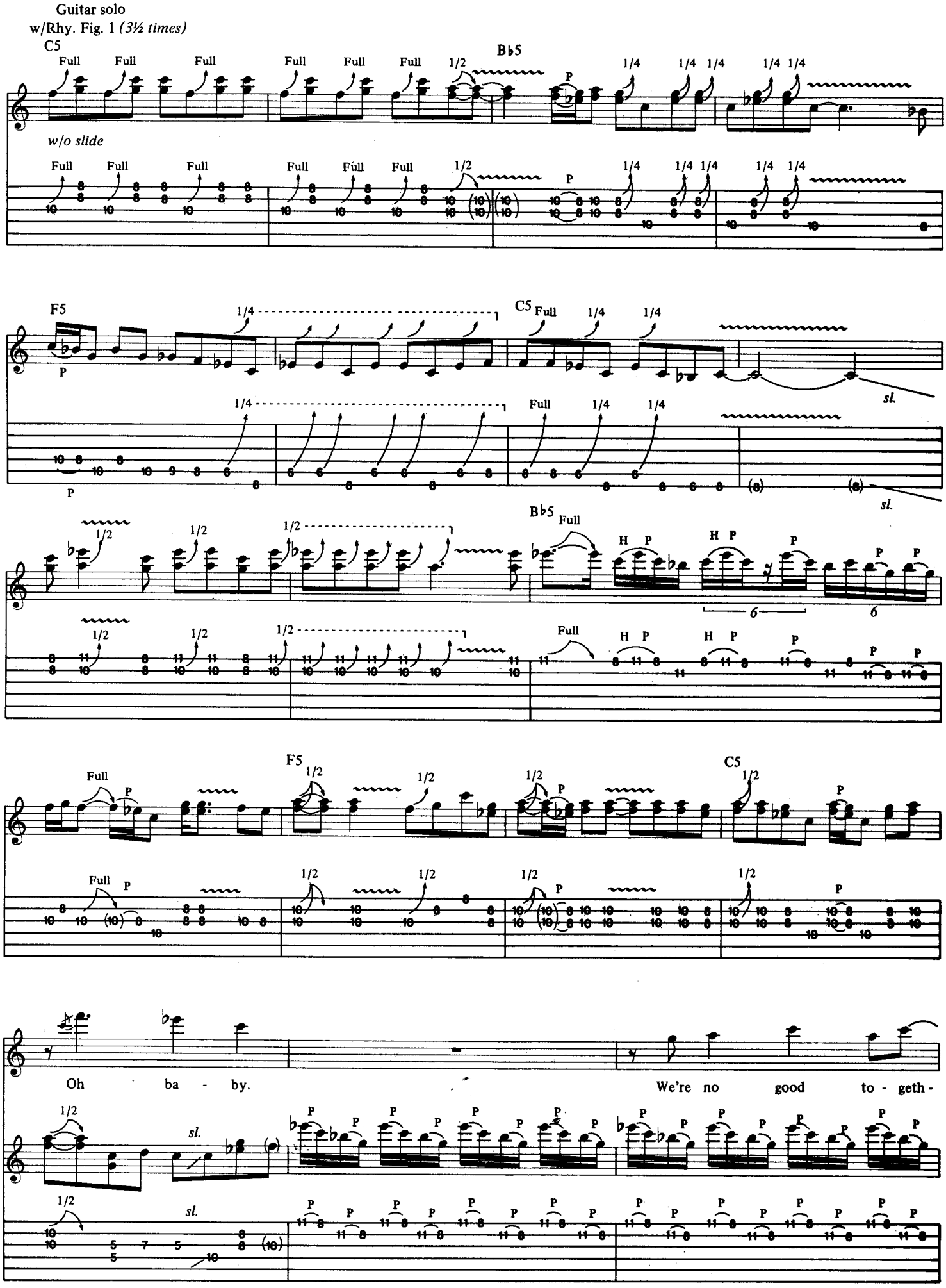
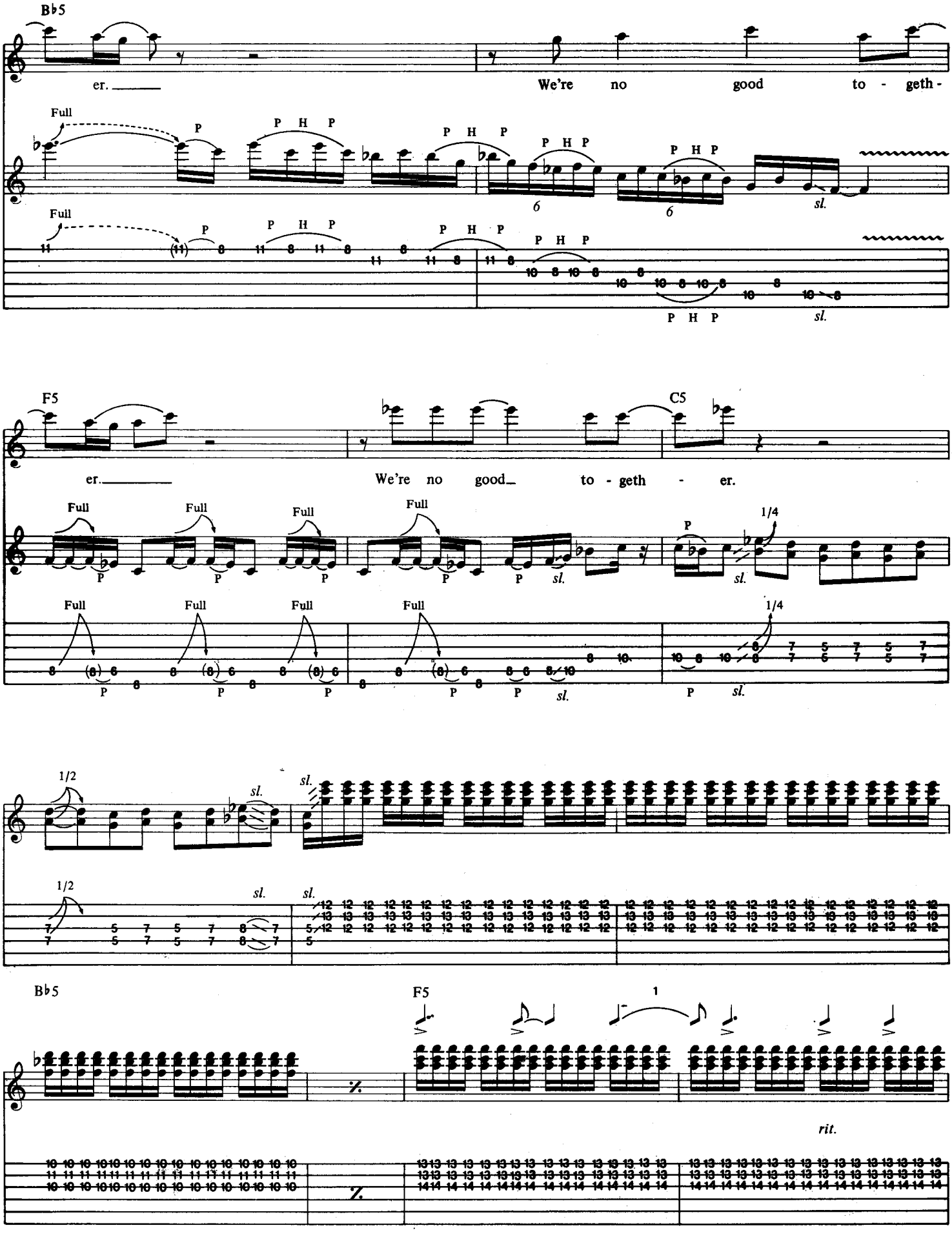
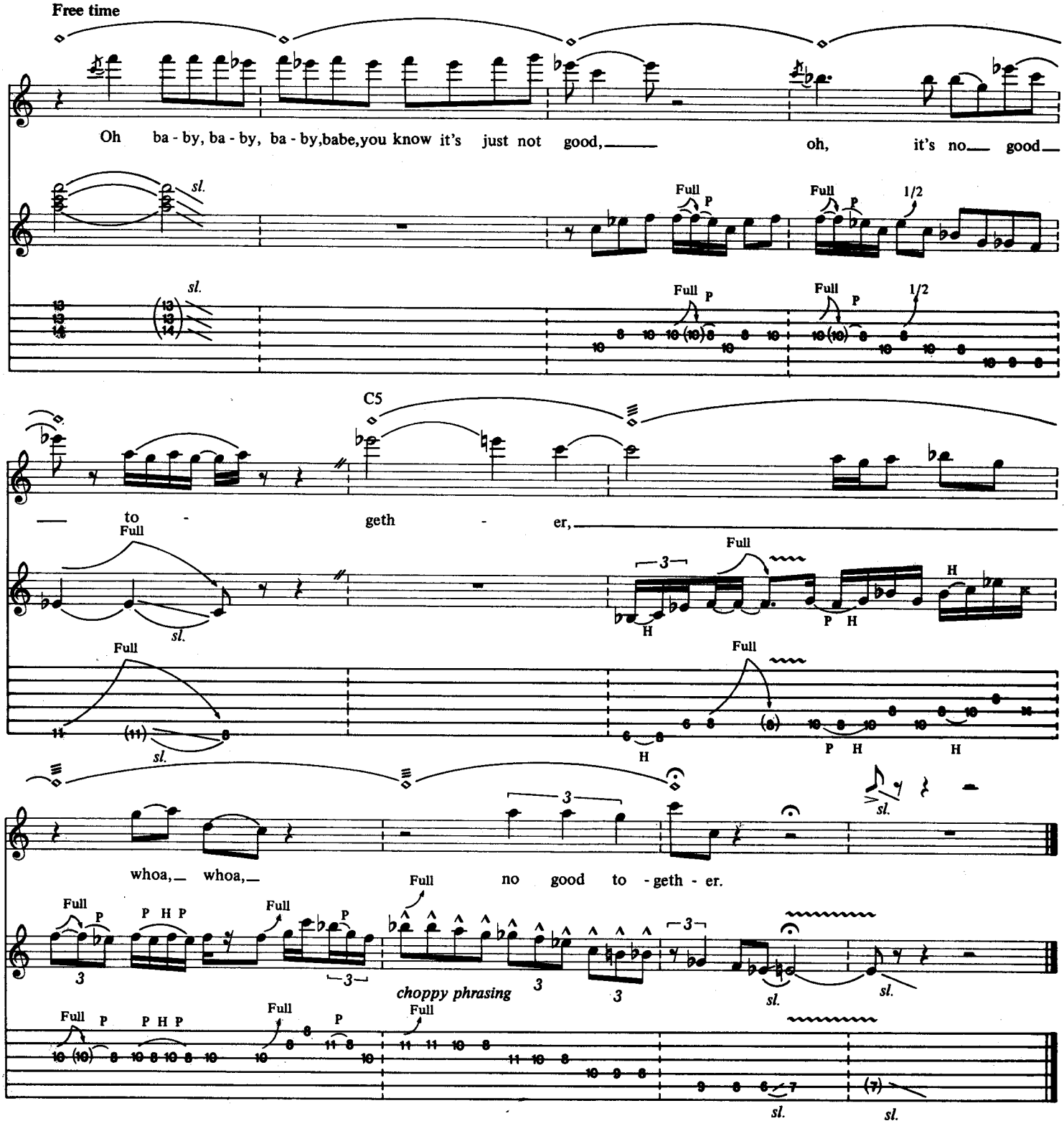

F
C
F
ooh, with a feel - in', yeah, yeah, some - thin' here ain't
(1st),2nd Verses
C
F
C
right.
(1.) When I think a - bout it now, oh ba-
(2.) See additional lyrics
1/2
3
H
P.M.
H P
F
C
sim.
F
by, oh, when I think a - bout all the good times we had, knew there was
let ring
let ring
let ring
P
C
F
C
some - thing wrong.
There was no chance for me and you.
let ring
H
H
H
H
H

Am
F
Oh no.
Now I try to tell you, ba - by, there ain't
H
let ring
Am
F
1. C
noth - in' we can do, 'cause - a I'm no good for you, ooh no,
F
C
sim.
F
ba - by, you're no good for me.
2. Now it's been so
Gtr.III
slight vib.
Gtr. II
H P
let ring
H P
2.
C
F
C
sim.
no ba - by, you're no good for me.
Ooh, what I'm try'n' to say,
Full
H
sl. sl. sl. sl.
P H
H
P
H sl.
Full
H
sl, sl. sl. sl.
P H
P
H
H sl.

F
C VIII
B Bb A
yeah, is we're no good to - geth er.
sl.
Full
H
*
* From this point until slide solo, Gtr. I doubles Gtr. II, but plays bottom three strings only.
Bridge
Ab
Bb
You know we can't go on, we can't go on to - geth -
C VIII
Csus4
er. No, ah, whoa, ba - by.
Gtr. III (Bass arr. for gtr.)
Oh now, we can't go on, we can't go on this way,
Bb1
ba - by, oh yeah. Lis - ten to me.
pick slide
w/slide
long slide

Double time ( ♩ = 124)
C5
B♭5
Oh, lis - ten to me.
Rhy Fig. 1
1/2
1/2
F5
I've got some-thing to say,
I've got some-thing to say.
1/2
1/2
1/2
1/2


C5
w/Rhy. Fig.1
I said now we're no good to - geth - er,
let ring
1/2
(end Rhy. Fig. 1)
1/2


B♭5
we're no good to - geth - er.
Now the


F5
C5
word's go - in' 'round you're all o - ver town,
and it's a - bring-in' me down.

Guitar solo
w/Rhy. Fig. 1 (3½ times)
C5
B♭5
F5
C5
B♭5
F5
C5
w/o slide
Full
P
H P
1/2
1/4
sl.
Oh ba - by.
We're no good to - geth -

B♭5
er.
We're no good to - geth -
Full
P H P
sl.
F5
C5
er.
We're no good to - geth - er.
1/4
1/2
B♭5
F5
1
rit.

Free time
Oh ba - by, ba - by, ba - by,babe,you know it's just not good, oh, it's no good
C5
to - geth - er,
whoa, whoa,
Full no good to - geth - er.
choppy phrasing

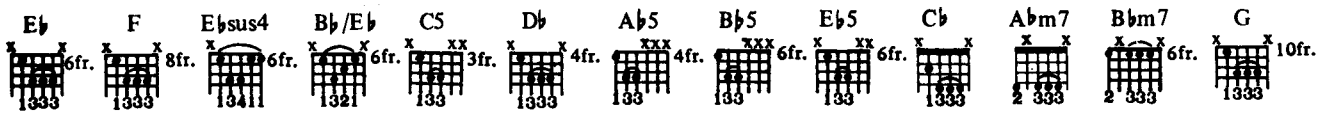
*Additional Lyrics*

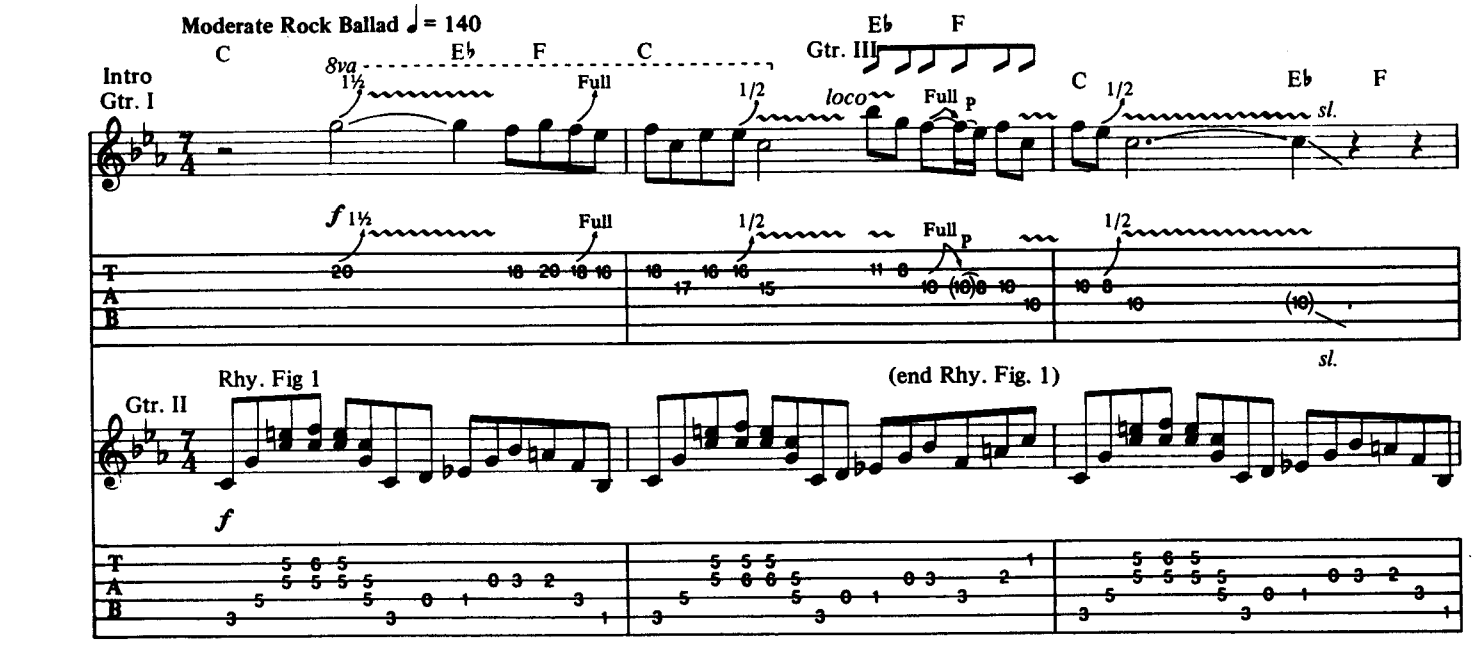
2. Now it's been so long, so long
Since the last time I seen your face.
And I'll tell ya, there ain't nobody, baby,
In this whole wide world who could ever take your place, no way, oh no.
Now I try to tell you, baby, *etc.*

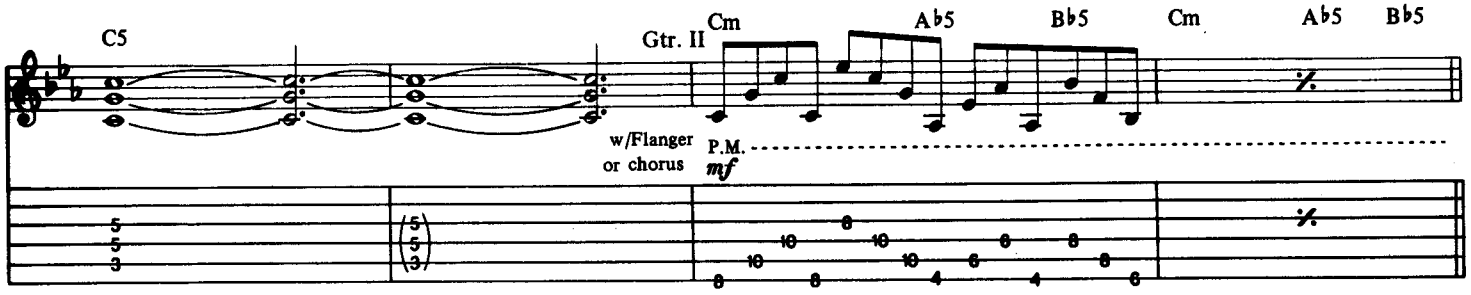
# FOLLOW THE NIGHT

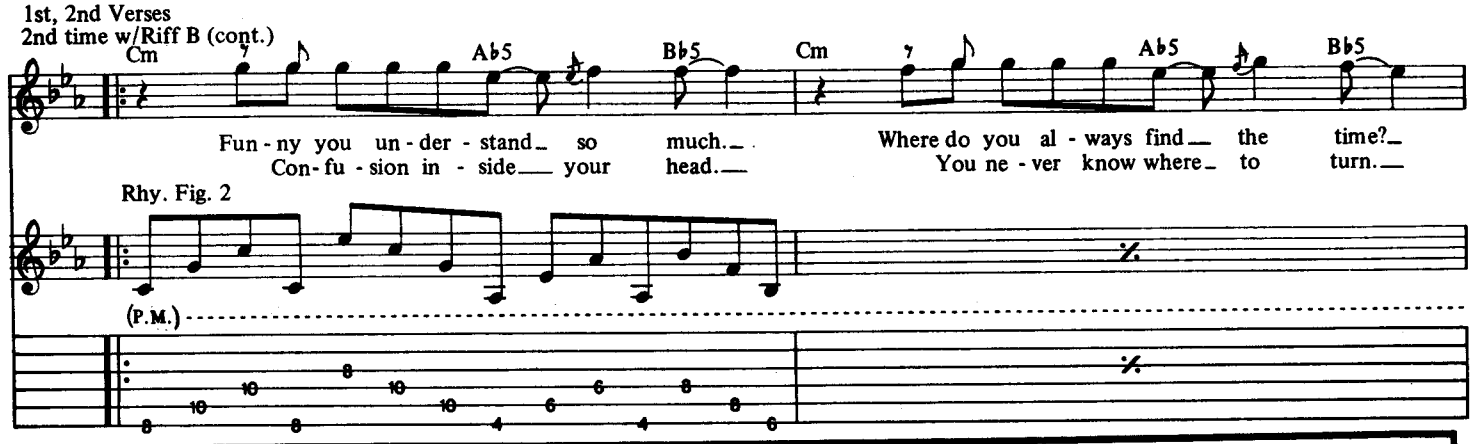
As recorded by McAULEY-SCHENKER GROUP

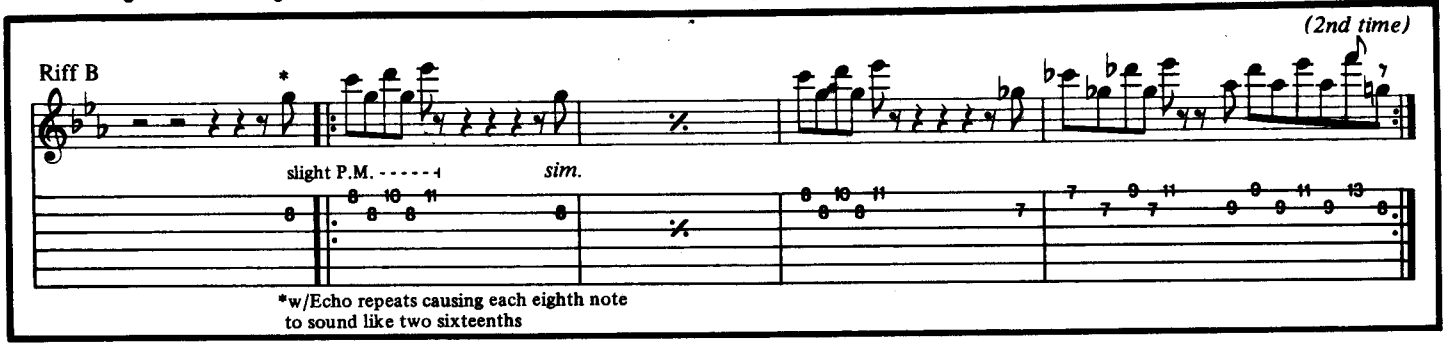
Words and Music by
Michael Schenker and Robin McAuley





1st, 2nd Verses
2nd time w/Riff B (cont.)
Cm
A♭5
B♭5
Cm
A♭5
B♭5
Fun - ny you un - der - stand so much.
Con - fu - sion in - side your head.
Where do you al - ways find the time?
You ne - ver know where to turn.
Rhy. Fig. 2
(P.M.)

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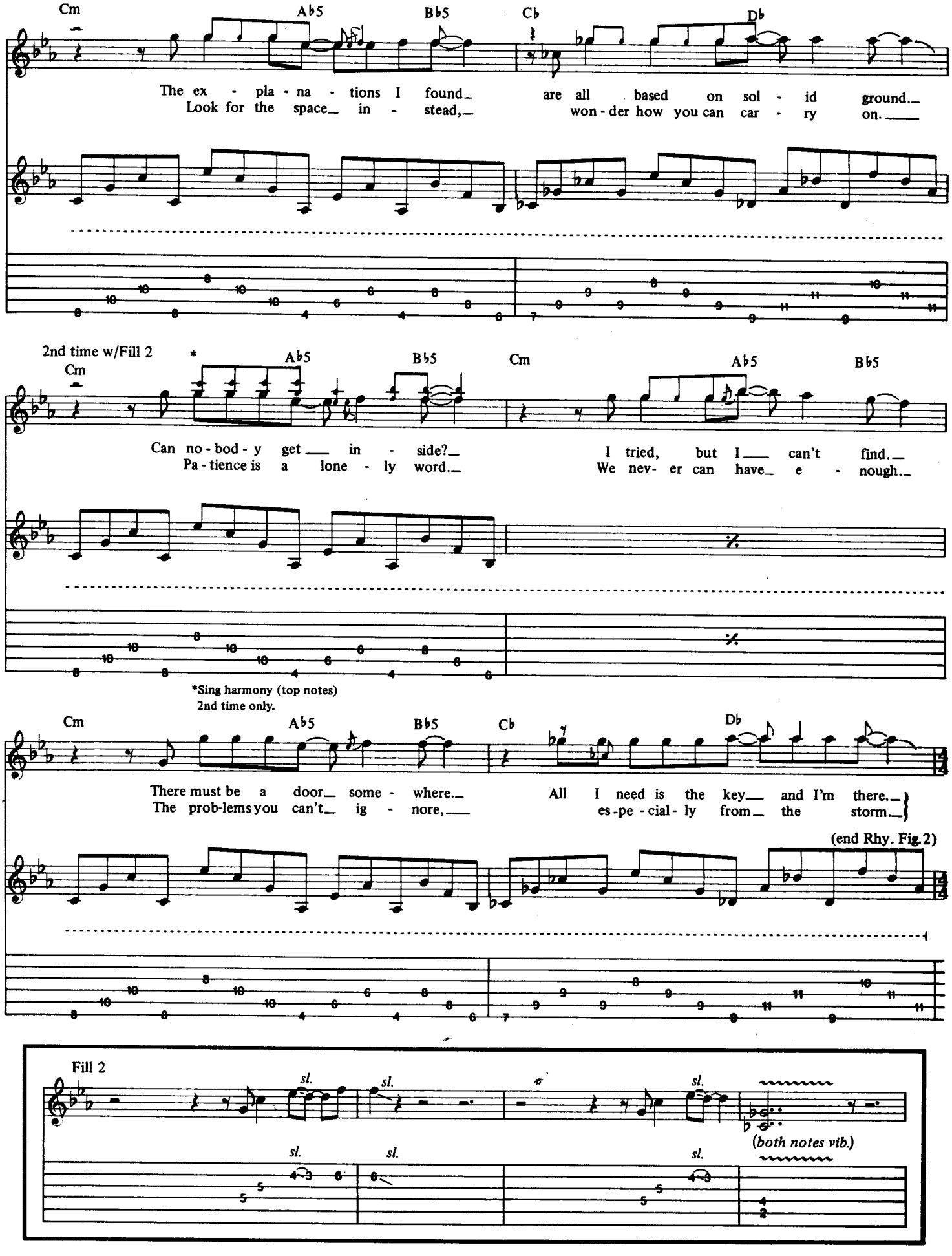

Cm
Ab5
Bb5
Cb
Db
The ex - pla - na - tions I found_ are all based on sol - id ground._
Look for the space_ in - stead,_ won - der how you can car - ry on._____
2nd time w/Fill 2
*
Cm
Ab5
Bb5
Cm
Ab5
Bb5
Can no - bod - y get___ in - side?_ I tried, but I___ can't find._
Pa - tience is a lone - ly word._ We nev- er can have_ e - nough._
%
%
*Sing harmony (top notes)
2nd time only.
Cm
Ab5
Bb5
Cb
Db
There must be a door_ some - where._ All I need is the key___ and I'm there._
The prob-lems you can't_ ig - nore,___ es-pe - cial - ly from_ the storm._
(end Rhy. Fig. 2)
Fill 2
sl.
sl.
sl.
sl.
sl.
sl.
(both notes vib.)

Pre-chorus

Ebsus2 Bb/Eb Cm Db Bb

Bet - ter to leave it a - lone. Some-things you do dis - turb me.

sl.

Ebsus2 Bb/Eb C5 Db

Bet - ter to weath - er the storm. My thoughts so deep

sl.

Chorus w/Riff A

C5 C5 Ab5 2nd, 3rd times w/Fill 3 *(3 times)*

P.M. P.M.

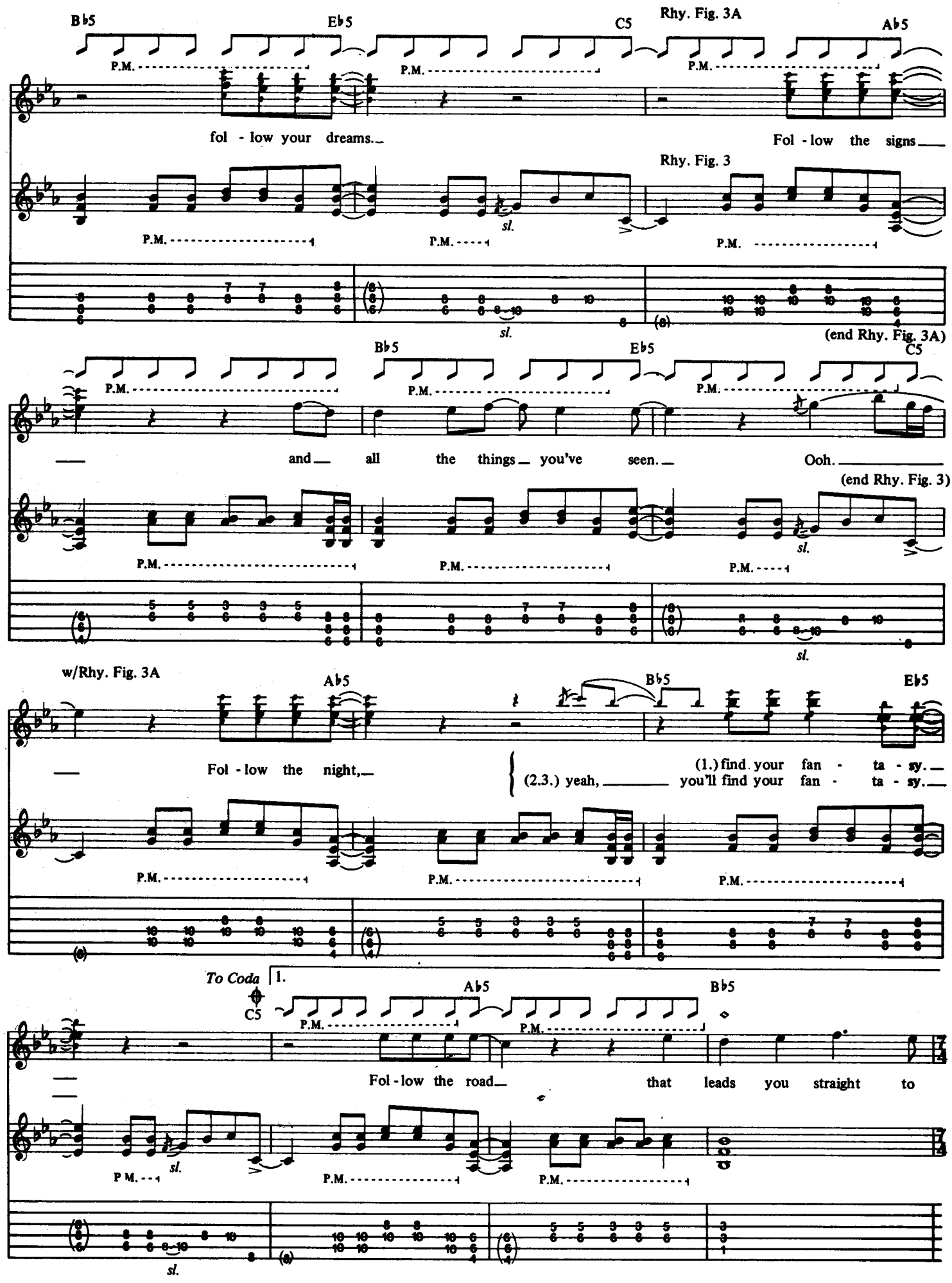
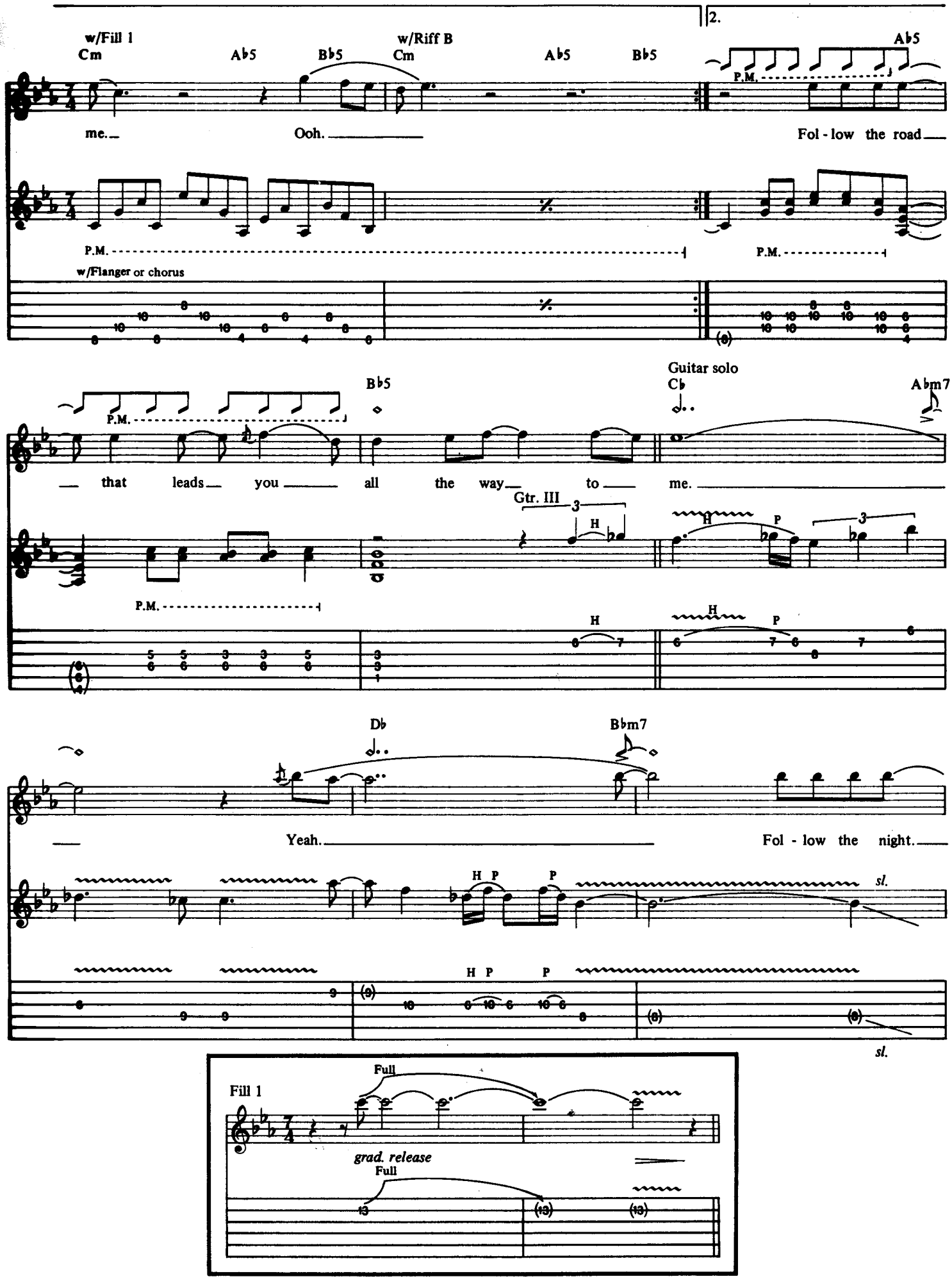
I can - not see. Fol - low the night,

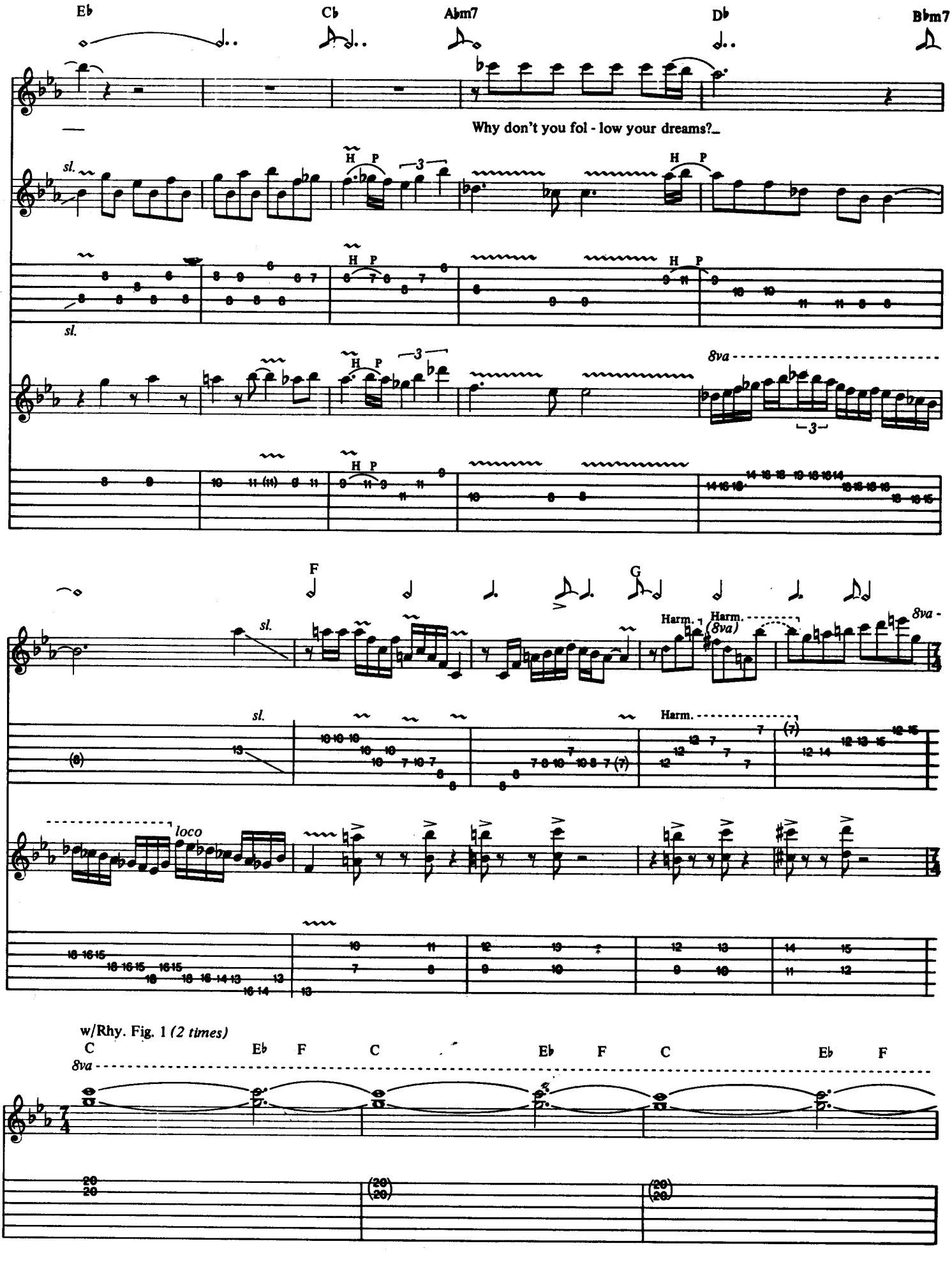
P.M. P.M.

Riff A (Elec. 12-string) 1.2.3. 4.

Let ring - - - *sim.*

Fill 3 sl. sl. sl. 8va

*(both notes vib.)*

B♭5
E♭5
C5
Rhy. Fig. 3A
A♭5
P.M.
fol - low your dreams.
Fol - low the signs
Rhy. Fig. 3
sl.
(end Rhy. Fig. 3A)
B♭5
E♭5
C5
and all the things you've seen.
Ooh.
(end Rhy. Fig. 3)
w/Rhy. Fig. 3A
A♭5
B♭5
E♭5
Fol - low the night,
(1.) find your fan - ta - sy.
(2.3.) yeah, you'll find your fan - ta - sy.
To Coda
1.
C5
A♭5
B♭5
Fol - low the road that leads you straight to

w/Fill 1
Cm
Ab5
Bb5
w/Riff B
Cm
Ab5
Bb5
2.
Ab5
P.M.
me.
Ooh.
Fol - low the road
P.M.
P.M.
w/Flanger or chorus
Bb5
Guitar solo
Cb
Abm7
P.M.
that leads you all the way to me.
Gtr. III
H
H
P
P.M.
H
H
P
Db
Bbm7
Yeah.
Fol - low the night.
H P
P
sl.
H P
P
sl.

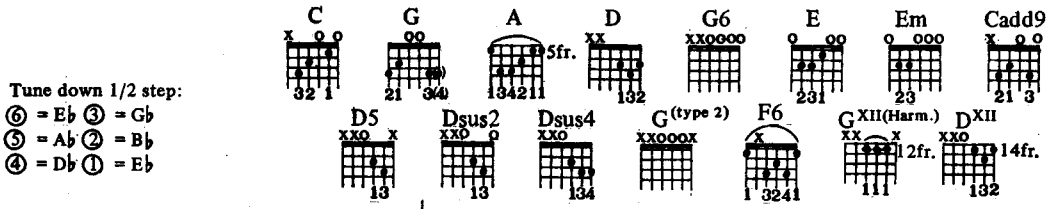

Fill 1
Full
grad. release
Full
13
(13)
(13)

Eb
Cb
Abm7
Db
Bbm7
Why don't you fol - low your dreams?
sl.
H P
8va
F
G
Harm.
(8va)
loco
w/Rhy. Fig. 1 (2 times)
C
Eb
F
C
Eb
F
C
Eb
F

3rd Verse
w/Rhy. Fig. 2
w/Fill 4
C5
C Eb F
8va
Ooh. Nev - er, nev - er a mo - ment lost. While the work is done,
time flies quick - ly past. E - ven for the most ea - ger ones, the pain that we must en - dure,
it's not an eas - y task. To find what you're look - ing for you sim - ply have
D.S. al Coda
w/Rhy. Fig. 3 & 3A (till end)
Coda and Riff A (1st 4 bars only) (till end)
w/Fill 3 (till end)
to ask.
You fol - low the road that leads you all the way to me.
Oh. Fol - low the night, yeah, you fol - low your dreams.
You fol - low the signs and all the things you see. Oh.
Fol - low the night, yeah, you'll find your fan - ta - sy. Oh.
Repeat and fade
You fol - low the road that leads you all the way to me. Oh.
Fill 4
P.M.
w/Wah wah
P
sl.

# PATIENCE

As recorded by GUNS N' ROSES

Words and Music by
W. Axl Rose, Slash, Izzy Stradlin',
Duff "Rose" McKagan and Steven Adler




Tune down 1/2 step:
⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

**Moderate Rock Ballad (half-time feel)** ♩ = 120

Intro
Rhy. Fig. 1
Gtr. II
Gtr. I
Riff A
*mp*
**let ring*
(Whistle)
(end Rhy. Fig. 1) w/Rhy. Fig. 1 and Riff A
(Gtr. III)
(end Riff A)
Full
Full
sl.

*Let all arpeggiated figures ring throughout.

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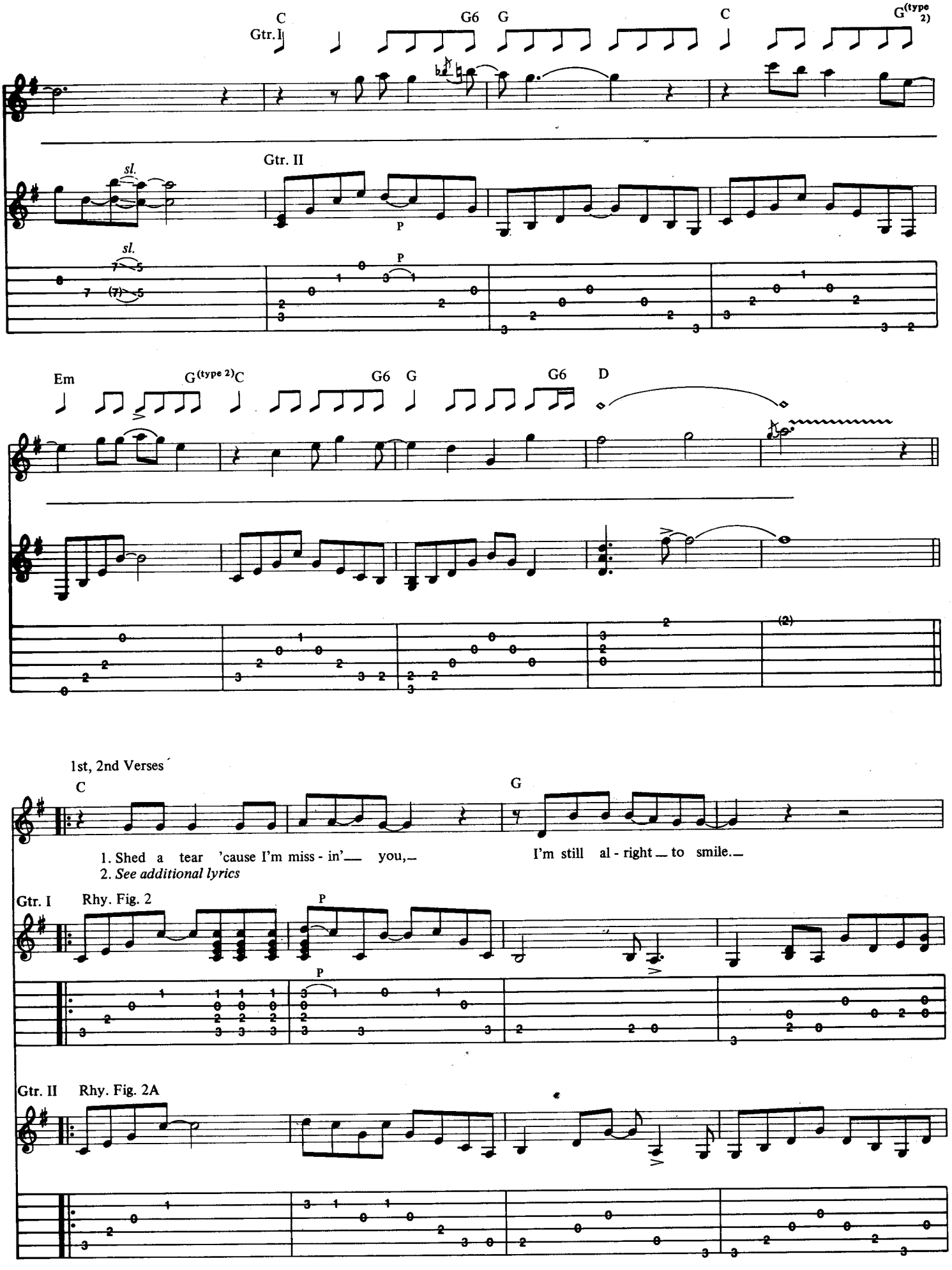
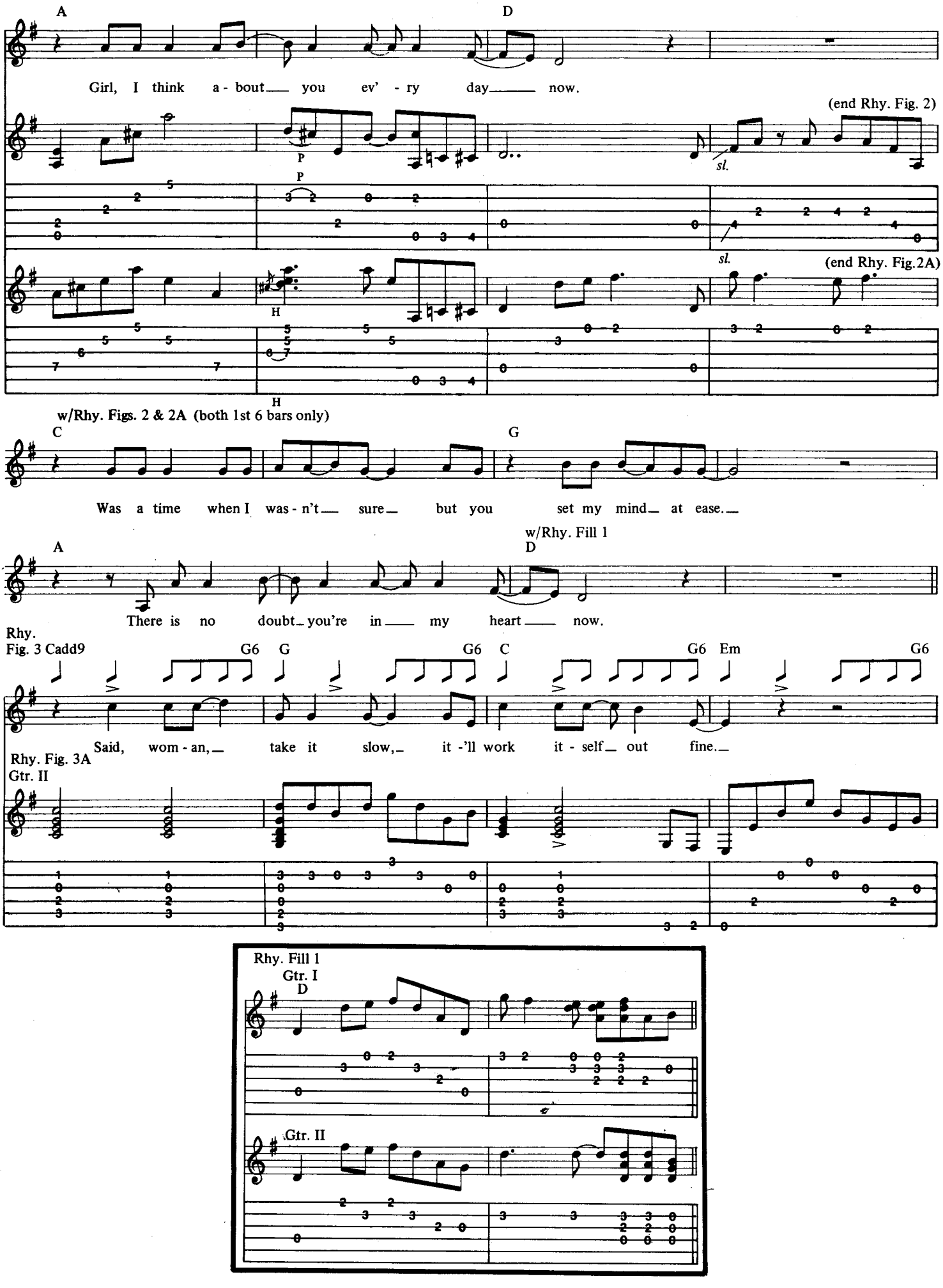
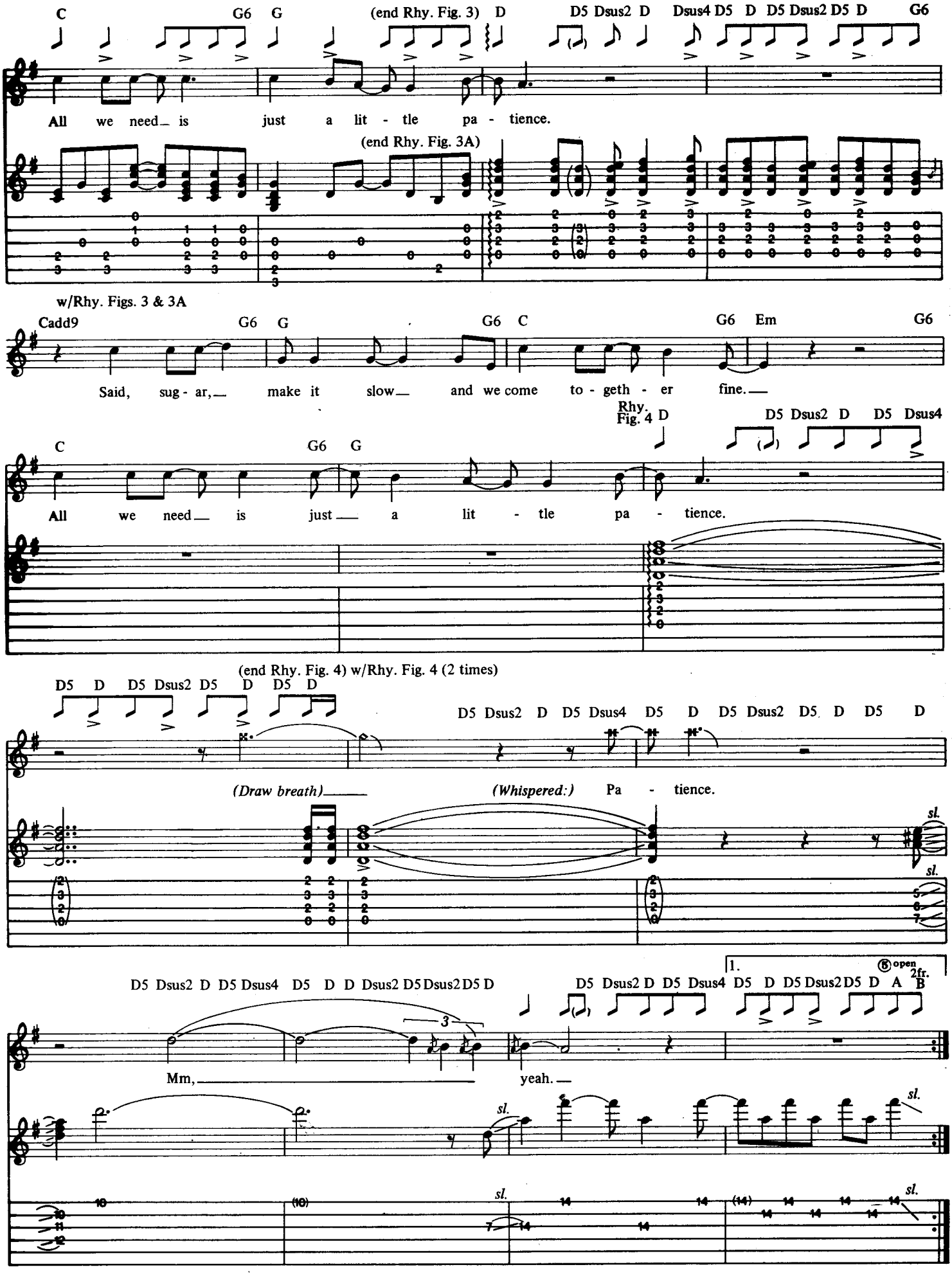
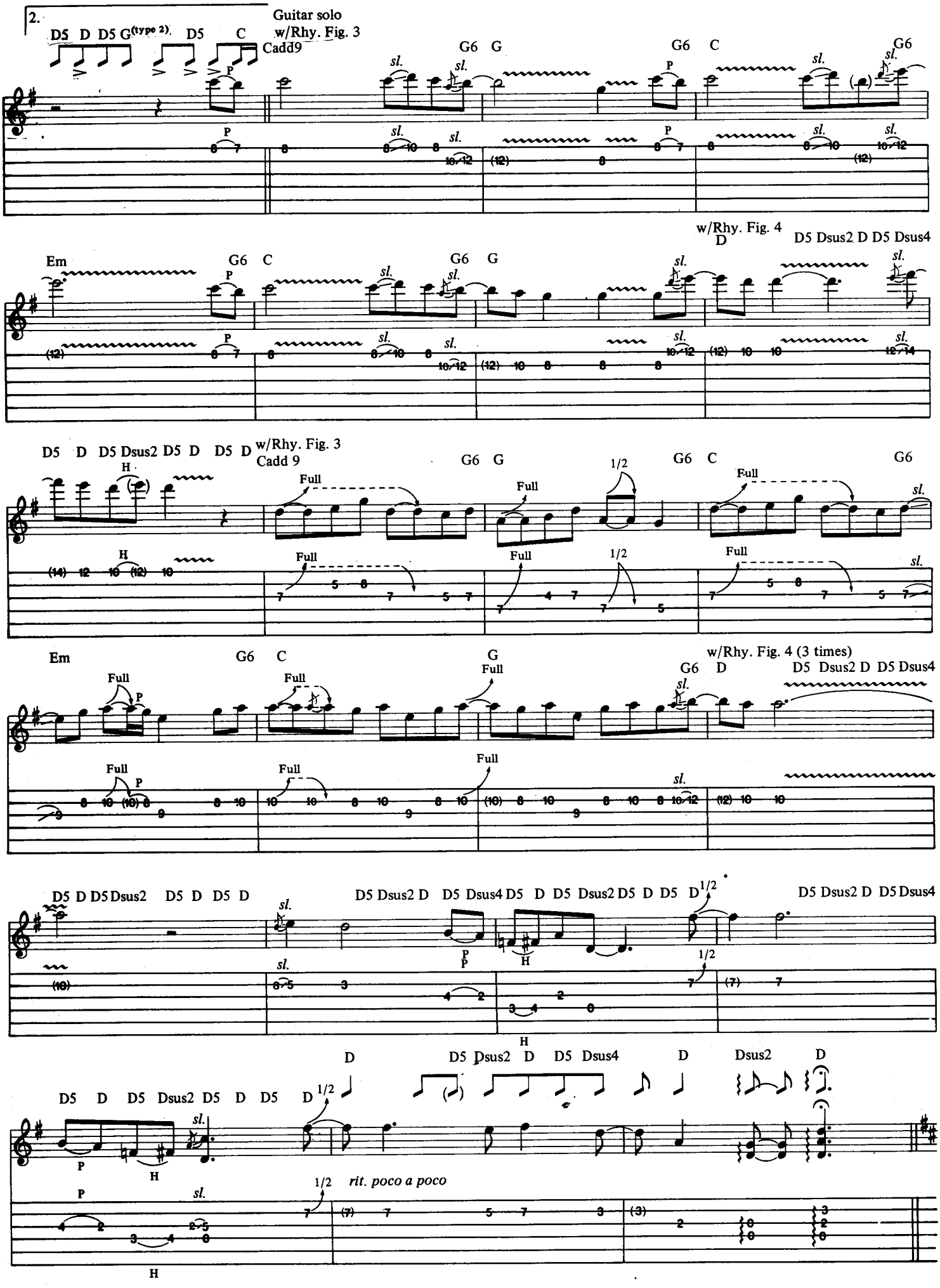

C
Gtr. I
G6
G
C
G(type 2)
Gtr. II
sl.
P
Em
G(type 2)
C
G6
G
G6
D
(2)
1st, 2nd Verses
C
G
1. Shed a tear 'cause I'm miss - in'— you,—
I'm still al - right— to smile.—
2. See additional lyrics
Gtr. I
Rhy. Fig. 2
Gtr. II
Rhy. Fig. 2A

A
D
Girl, I think a - bout you ev' - ry day now.
(end Rhy. Fig. 2)
P
sl.
H
(end Rhy. Fig.2A)
w/Rhy. Figs. 2 & 2A (both 1st 6 bars only)
C
G
Was a time when I was - n't sure but you set my mind at ease.
w/Rhy. Fill 1
A
D
There is no doubt you're in my heart now.
Rhy.
Fig. 3 Cadd9
G6
G
G6
C
G6
Em
G6
Said, wom - an, take it slow, it -'ll work it - self out fine.
Rhy. Fig. 3A
Gtr. II
Rhy. Fill 1
Gtr. I
D
Gtr. II

C G6 G (end Rhy. Fig. 3) D D5 Dsus2 D Dsus4 D5 D D5 Dsus2 D5 D G6
All we need_ is just a lit - tle pa - tience.
(end Rhy. Fig. 3A)
w/Rhy. Figs. 3 & 3A
Cadd9 G6 G G6 C G6 Em G6
Said, sug - ar,_ make it slow_ and we come to - geth - er fine._
Rhy. Fig. 4
C G6 G D D5 Dsus2 D D5 Dsus4
All we need_ is just_ a lit - tle pa - tience.
(end Rhy. Fig. 4) w/Rhy. Fig. 4 (2 times)
D5 D D5 Dsus2 D5 D D5 D
D5 Dsus2 D D5 Dsus4 D5 D D5 Dsus2 D5 D D5 D
(Draw breath)_ (Whispered:) Pa - tience.
sl.
D5 Dsus2 D D5 Dsus4 D5 D D Dsus2 D5 Dsus2 D5 D
1.
D5 Dsus2 D D5 Dsus4 D5 D D5 Dsus2 D5 D A B
open
2fr.
Mm,_ yeah._
sl.

2.
Guitar solo
w/Rhy. Fig. 3
D5 D D5 G(type 2). D5 C
Cadd9
G6 G
G6 C
G6
sl.
P
w/Rhy. Fig. 4
D
D5 Dsus2 D D5 Dsus4
Em
G6 C
G6 G
D5 D D5 Dsus2 D5 D D5 D
w/Rhy. Fig. 3
Cadd 9
H
Full
1/2
Em
G6 C
G
w/Rhy. Fig. 4 (3 times)
G6 D
D5 Dsus2 D D5 Dsus4
D5 D D5 Dsus2 D5 D D5 D
D5 Dsus2 D D5 Dsus4 D5 D D5 Dsus2 D5 D D5 D
D5 Dsus2 D D5 Dsus4
D5 D D5 Dsus2 D5 D D5 D
D5 Dsus2 D D5 Dsus4 D Dsus2 D
rit. poco a poco

Slow 4 ♩= 64

Gtr. I

D
Rhy. Fig. 5

D/F♯

w/Fill 1
G

(end Rhy. Fig. 5)

Gtr. II

w/Rhy. Fig. 5 (9 times)
D

D/F♯

G

D

D/F♯

G

... lit - tle pa - tience,

D

D/F♯

mm yeah, mm

G

yeah.

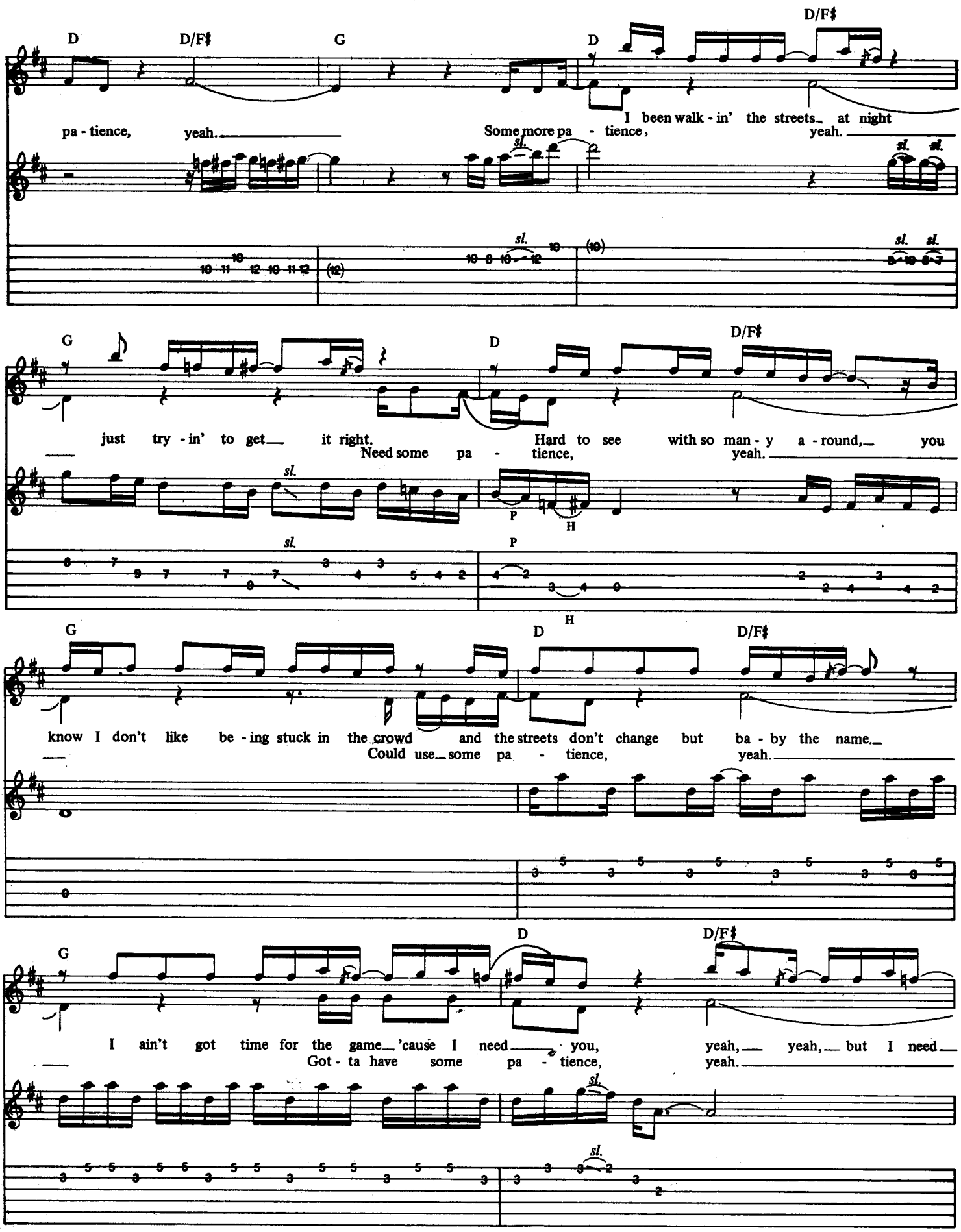
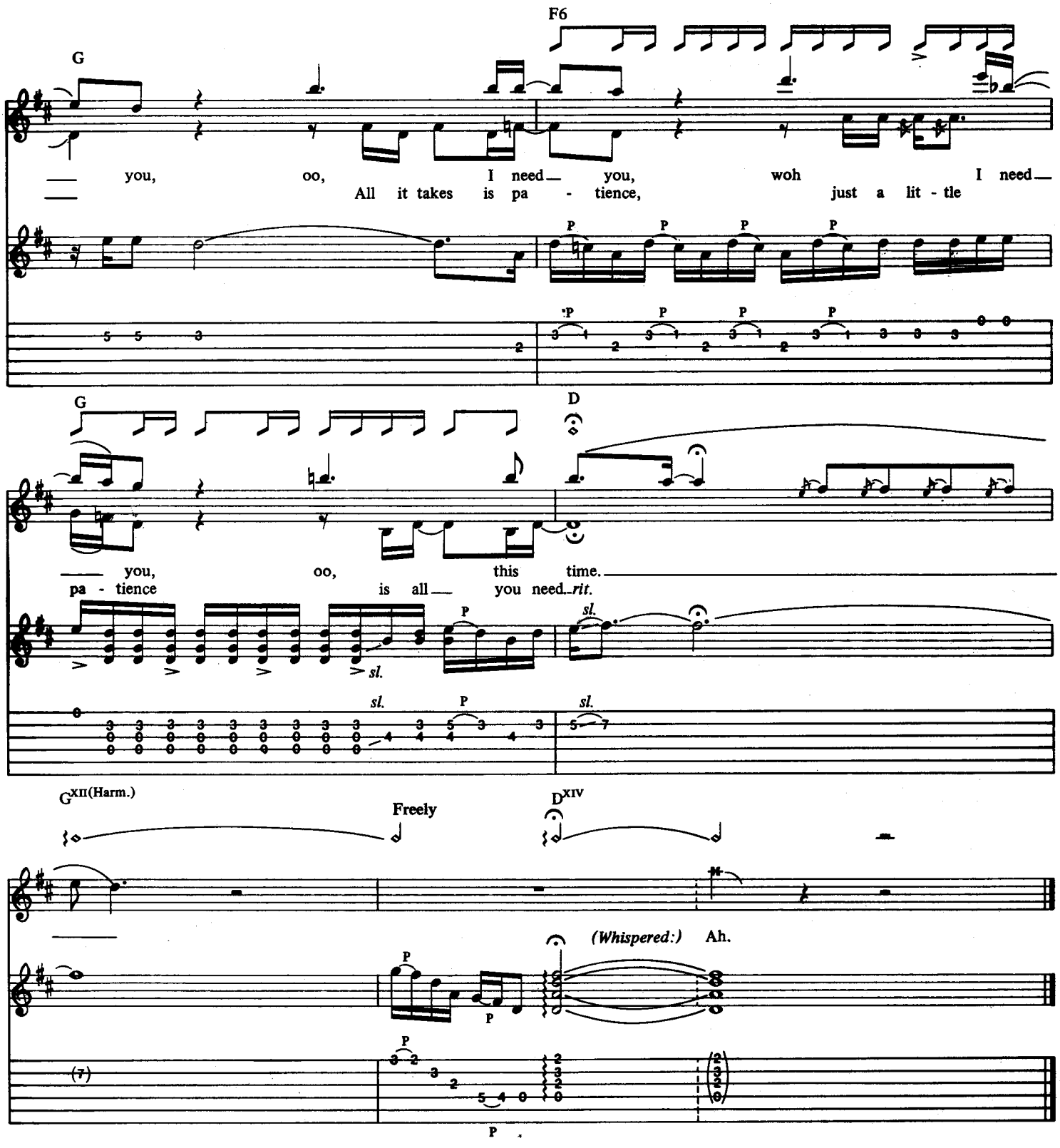
D

D/F♯

Need a lit - tle pa - tience, yeah,

G

just a lit - tle

Fill 1

D
D/F♯
G
D
D/F♯
pa - tience, yeah.
I been walk - in' the streets at night
Some more pa - tience, yeah.
sl.
G
D
D/F♯
just try - in' to get it right.
Hard to see with so man - y a - round, you
Need some pa - tience, yeah.
P
H
G
D
D/F♯
know I don't like be - ing stuck in the crowd and the streets don't change but ba - by the name.
Could use some pa - tience, yeah.
G
D
D/F♯
I ain't got time for the game 'cause I need you, yeah, yeah, but I need
Got - ta have some pa - tience, yeah.

*Additional Lyrics*

2. I sit here on the stairs 'cause I'd rather be alone.
If I can't have you right now I'll wait, dear.
Sometimes I get so tense but I can't speed up the time.
But you know, love, there's one more thing to consider.

Said, woman, take it slow and things will be just fine.
You and I'll just use a little patience.
Said, sugar, take the time 'cause the lights are shining bright.
You and I've got what it takes to make it.
We won't fake it, ah, I'll never break it 'cause I can't take it. *(To Gtr. solo)*

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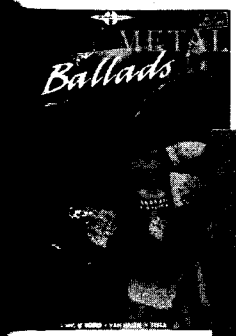


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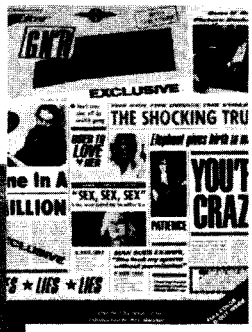


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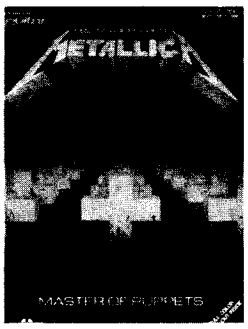


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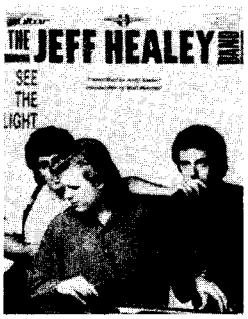


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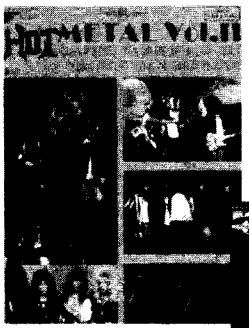


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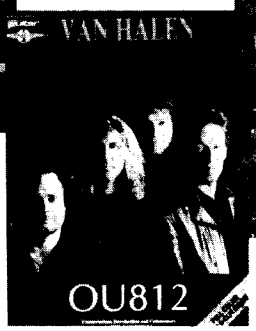


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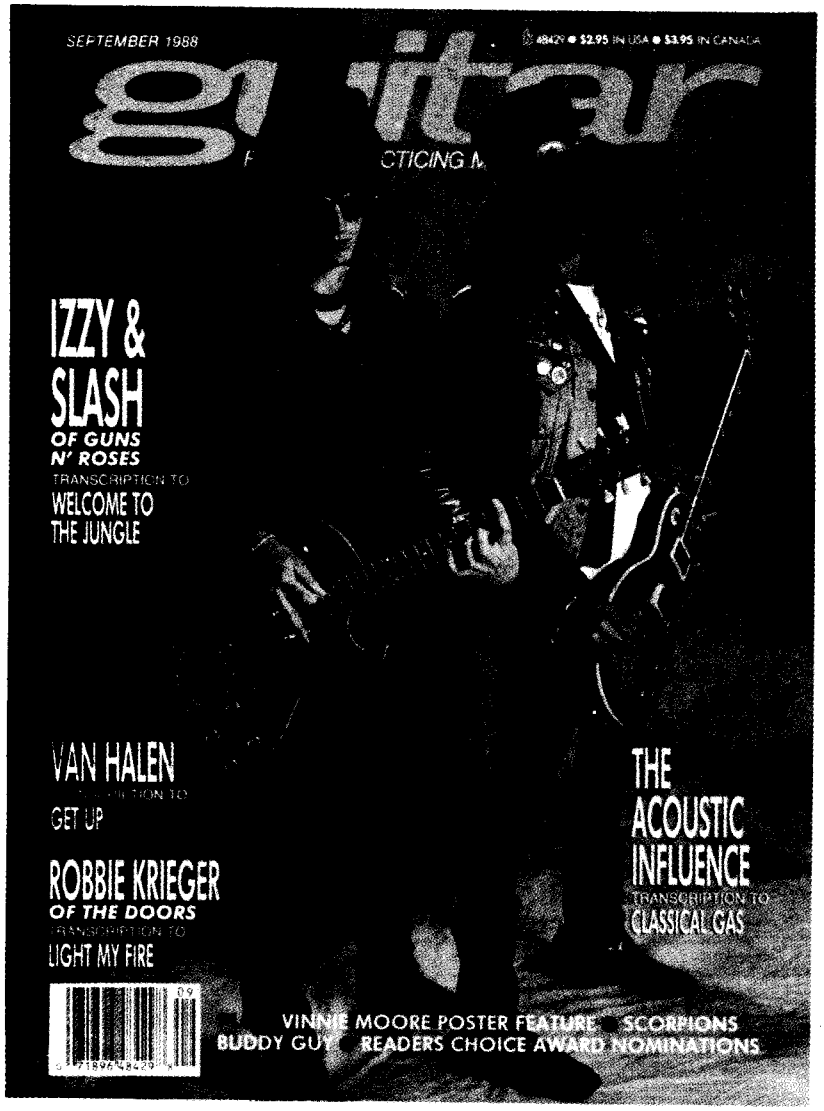


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